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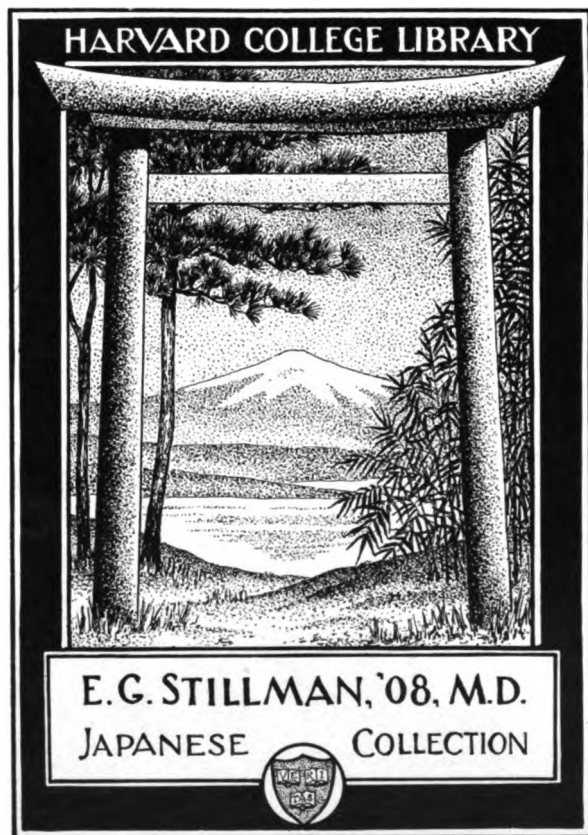


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Summary of
pamphlet (1843) for lecture

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E. J. Stillman

W. D. Lums

SOCIETY FOR THE ENCOURAGEMENT

OF

ARTS, MANUFACTURES, AND COMMERCE.

LECTURES

ON

JAPANESE ART WORK.

BY

ERNEST HART.

DELIVERED BEFORE THE SOCIETY, MAY 4, 11, AND 18, 1886.

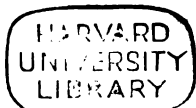
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P R E F A C E.

To this reprint of the Lectures and the Catalogue, I have added a list of the Japanese signatures on the pieces exhibited, together with some chronological and historical details. For the preparation of this I am greatly indebted to the research and courtesy of Mr. Hayashi, and for its revision in passing through the press, to the kindness of my accomplished friend, Mr. William Anderson. Such a list, including the signatures of the principal artists in metal work, and in wood and ivory carving, and in lac (as well as the chief potters, and the marks of the principal potteries, has long been needed), and will, I have reason to believe, be highly appreciated by collectors and students of Japanese art. I hope it will be found useful in promoting the discrimination of the work of the long series of eminent artists of Japan, and in clearing away some of the difficulties and confusion which had, until a recent date, obscured the study of the products of the ancient arts of Japan. I am under great obligation to Mr. Anderson for the readiness with which, notwithstanding so many calls upon his time, he has brought his learning and discrimination to my aid, and for the invariable kindness with which he has favoured me with his advice throughout the years which I have spent in studying and collecting the representative series of specimens of the ancient art work of Japan to which the following pages refer. Mr. Anderson was, I believe, the first European, certainly the first Englishman, who appraised at its just value the pictorial art of Japan, and made it the subject of patient study. The magnificent work which he has recently published and illustrated on its history is a contribution to art knowledge, the value of which cannot be too highly estimated. The list of signatures of artists to be found in his catalogue of the Japanese pictures in the British Museum dispenses me from the necessity of including in my Appendix the *facsimiles* of the signatures of Japanese painters.

ERNEST HART.

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JAPANESE ART WORK.

BY

ERNEST HART.

LECTURE I.—DELIVERED MAY 4, 1886.

I have undertaken a difficult task, and its difficulties, instead of diminishing as I set myself to prepare for its accomplishment, have seemed to me to increase.*

Hardly a quarter of a century has elapsed since Japan (sealed for three centuries and

* The historic arts of Japan are so numerous in their kind, so varied in their development, and so complicated in their detail, that the attempt to give even an outline of them to an audience not previously impregnated with Asiatic lore, and not accustomed to place itself at the standpoint of Eastern art motives, might well occupy a course of many more than three lectures; and it would be easier to attempt such a prolonged course than to endeavour to condense even a superficial review of the subject within three lectures. I shall deal, therefore, only with a small part of the subject, and its treatment must necessarily be rapid. Happily for those who desire to pursue the subject in many of its aspects, we have already, in recent literature, a number of books of unusually high merit and interest, to which I can refer you. Among these are the sumptuous work of Audsley on the "Ornamental Arts of Japan;" the eloquent and beautifully illustrated book of M. Gonse on "L'Art Japonais;" the instructive, erudite, and highly artistic volume on "The Pictorial Arts of Japan," which our accomplished countryman—my colleague in the medical profession—Mr. Anderson, is now passing through the press; the earlier, but interesting and valuable books of Dresser, Reade, and of Jarves and Sir Rutherford Alcock—pioneer workers in this subject—the admirable studies by Mr. Cutler of Japanese design; and the faithful and charming reproductions of Japanese art motives by Mr. Dillon. These books have obtained a reputation due not less to the singular beauty of the products which they describe and illustrate than to their fascinating novelty, and the invincible attraction which the genius of the artists of "the country of the Rising Sun" have for Europeans, to whom they have opened a new world of art.

impenetrable to European travellers or collectors) came suddenly into the family of civilised nations, and disclosed to our wondering eyes the treasures it had for so many centuries jealously guarded. The sudden dissolution of the feudal system, and the complete abandonment of the laws by which it had isolated itself from the European family of nations, were followed by its eager adoption of European institutions and customs. It hospitably welcomed English travellers, professors, artisans, and *savants*, and it has only too readily assimilated European habits and tastes. The breaking up of its old institutions, and the lamentable abandonment of its own exquisite costumes, fashions, and decorations, have led to the dispersion of the art treasures once prized beyond all estimation. Hence the exportation to European countries, for the benefit of European collections, of artistic works which had accumulated for centuries, the possession of a few of which was once the joy and pride of prince, noble, and knight. The daimios, or feudal lords, and the samurai, their two-sworded retainers, are now, alas, no more, and have given up their ancient possessions. The treasures of the temples have been largely destroyed or dispersed, and many of them are now in our keeping. The embroideries, the bronzes, the treasured swords, with their exquisitely chased hilts, guards, and mounts; the lacquered inros (medicine case) which every daimio or samurai wore at his girdle; the rare chests, despatch boxes, and perfume boxes of lac; the hanging pictures by great masters—too precious for more than occasional exposure to the view of the select few; all these fell suddenly, through war, through poverty, through change of tradition and habit, into the hands of

merchants and dealers often ignorant of their value, and testing them rather by standards of inherent costliness and richness of material than of artistic merit. Thousands of rare and exquisite objects have been destroyed; bronzes of great antiquity and of unrivalled workmanship have been cast into the melting pot by tons, and weapons consecrated by centuries of tradition, and decorated with the works of the great masters of past time, have disappeared, and can no longer be traced. Happily, though tardily, the cultivated members of the Japanese nation have awakened to the irreparable loss which they have suffered, and at the present moment we hear with pleasure that much of what remains in Japan of their art treasures is being carefully gathered into museums. There they are catalogued, and preserved with the loving and tender care which a nation ought to show to its monuments of historic art. In Europe, the objects which came first into our possession in great numbers were imperfectly valued because they were imperfectly understood. There were few means of identification of the artists, or of comparison of old and new; of originals and copies; of good work and bad. The language in which the historic data exist is of enormous complexity, and learnt only by few at the cost of years of toil, and it may truly be said that until Mr. Ninagawa and Mr. Wakai, the most accomplished of Japanese experts and archaeologists, made known their careful researches, we had in Europe but few data with which to guide ourselves in comparing the work of successive centuries as it came into our hands. To Mr. Wakai, and his pupil, Mr. Hayashi, now resident in Paris, we are all under great obligations, and to the latter I am especially indebted.

In Paris, M. Gonse, M. Burty, M. Duret, and M. Bing have followed up Japanese art studies with much ardour and great artistic taste, and with the skill in discriminative criticism for which French lovers of art are remarkable. In this country Mr. Franks and Mr. Anderson have, more than any other persons, contributed to our growing recognition of the importance of studying and discriminating the various schools and successive changes in Japanese schools of art, and to them we owe it that the British Museum possesses, and is now displaying, treasures of the ceramic and pictorial art of Japan which will be increasingly valued, and which other countries may envy us. The collection at South Kensington has many treasures, but also much rubbish, and is very far from being complete or repre-

sentative. It is a great pity that so rare an opportunity is being missed, for shortly these treasures of the great masters of Japanese art will be unattainable. Meanwhile their acquisition may still be made with due knowledge, at a cost ridiculously out of comparison with the inherent and artistic value of the objects, not to speak of their vast and growing interest to the history of art.

I stand here a recent student of the historical succession and development of the schools of Japanese art, and it is because I have found great difficulty, which I have been at no small pains to overcome, in classifying and discriminating the objects which it has been one of the chief pleasures of my life during the last few years to collect, that I thought that it might be interesting to you to put before you some of that information which I have, under the practical pressure of difficulties in collection, been at pains to acquire. I have, in examining the Japanese art collections of England, been disconcerted to find how few facilities many amateurs seem to have had, and how relatively little attention they seem to have given to the discrimination of the works of great artists from the purely mercantile productions, more or less skilfully imitated, as articles of modern commerce. It is an exceedingly common thing to see in this country mere worthless commercial reproduction of great works shown with pride alongside the masterpieces of men of extraordinary skill, and what should be deathless fame. The Japanese, like all Asiatics, is a skilful imitator. He has yielded easily and rapidly to the mercantile instinct.

It is a sad characteristic of the English dealer to require the reproduction of any saleable article by scores or hundreds. It is the essence of the true work of art that it is a unique creation of the imagination and the executive invention of a master. This unflinching characteristic of true art work European mercantilism sets itself determinedly to abolish, and it has done so with only too much success in Japan. The markets are flooded; the shops are full, and collections abound with superficial servile copies and cheap lacquered imitations of the old masterpieces. It is against this tendency, debasing the artistic instincts of the Japanese, and ruinous to the worth of European collections, that I wish, by this outline sketch which I am about to present to you, to protest. It is our duty, as art lovers, to study the characteristics of the original work of the founders of Japanese art, to instruct ourselves

so as to prevent the possibility of, what is now an easy facility, being deceived by common vamped up and worthless imitations, having more than the surface brilliancy to the eye, but none of the actual qualities of substantial material slowly built up, of delicate finish, originality, and accomplished and refined *main d'œuvre*, which a study of Japanese historic originals will reveal to the observant eye. This study is needed because the work of the Japanese was great in little. Its art was rarely monumental or grandiose; its dimensions were for the most part small, its decoration unobtrusive, its colouring sober, its finish faithful and minute, and the objects on which it was lavished often show to the common eye, and at a small distance, as no other and no better than the common modern travesties. The Japanese artist in metal or iron frequently worked as it were with a magnifying glass; the objects on which he lavished his skill are almost microscopic in dimensions. He aimed at overcoming every difficulty, at expending on a button (*Netsuké*) or a small *menouki*—the ornament of a sword hilt not more than an inch in length—art such as a Benvenuto Cellini would have lavished on a goblet, a shield, or a statue. Thus work which is in its strength of outline and vigour of expression almost worthy of Michael Angelo, may be found upon a *menouki* or *netsuké* not bigger than a thumb nail.

With this brief introduction I will at once proceed to speak of that department of art in which the Japanese are supreme among nations, and which is characteristic of the origin of their arts, and of the character of the nation. The art of Japan, as with most primitive nations, was an art born under the influences, and which set itself to satisfy the tastes, of the warrior and the priest; the art of the metal worker was lavished upon the armour and the sword of the soldier, and the images of the temple.

METALS, ARMS, AND ARMOUR.

I do not seek here to set out the history of the origin of arms in Japan; the age of stone existed there as among other primitive people.

The earliest fables of the history of Japan are concerned with weapons with which the gods were armed; and in the temples of Japan are preserved arms of very early date, having an authentic history.

In the mythology of Japan, Izanagi and Izanami touched chaos with the spear point

when they separated from the ocean the primitive islands of which Japan is a conglomeration. And Susanowo, brother of the Sun goddess, employed a mythical sword with which to kill the eight-headed serpent, whom he took care, however, first to intoxicate.

Authentic arms of the 8th century are the most ancient of those known to exist in Japan. They belong to the Emperor Shomu; date A.D. 724 to 764. There exists in Nara, the ancient capital of Japan, a Buddhist temple called Todaiji, founded in 764 by order of the Emperor. In the court of this temple are three stores containing antique treasures, and which have been known for the last eleven centuries under the name of Mitsugura, of Nara. They include objects of the greatest archæological history and importance, and especially those which belong to the Emperor Shomu; and it is these objects and the ancient catalogues of them which serve chiefly to constitute the history of the ancient metal work of Japan. Other great temples of the provinces around the ancient capital are also fertile in precious examples of the historic arts of Japan. Some of these are said to be prior to the 8th century, but as their authenticity is doubtful, it is unnecessary here to refer to them. Moreover, as the Emperor Shomu was the great patron of high artistic productions of the earliest known periods of artistic work in Japan we need not for a moment attempt to carry back history to more doubtful anterior periods.

From the artistic point of view, the metal work upon arms and armour in Japan presents itself under three kinds—chasing, incrustation, and *repoussé* hammer work. These three kinds of work are found either in simple form or combined. Sometimes the work presents pure examples of chasing, incrustation, or *repoussé*, and sometimes the two or three kinds of work are found on the same piece.

To facilitate the review, I will briefly divide Japanese metal work into three series, viz.:—(1) Helmets and cuirasses; (2) Swords and sword mounts, and (3) Hieratic and domestic bronzes; and I will endeavour to sketch out their history in a few lines.

I avoid, for the sake of brevity, devoting any special mention to other arms, such as spears, bows, arrows, &c., because they are less frequently the subject of special artistic ornamentation, and hardly sufficiently important to form the subject of a special study in this rapid outline.

ARMOUR.

Archæological Period.—In the earlier times leather and skins were employed in the construction of helmets and cuirasses. The iron plates which were introduced into the helmet to strengthen the front part of it, and to protect the skull, appear to constitute the first step towards the subsequent production of the famous iron helmets of old Japan.

It is said that the first production of the characteristic armour of Japan was due to Takéno-Uchi, the great minister of the family Masuda, who himself forged arms and armour, and developing this art taught it to his warlike followers, and thus led the way to the success of the expedition of the Empress Jingu into Corea in the year 200. History, however, tells that iron helmets were already in use under the Emperor Surjin, a hundred years before the commencement of the Christian era, although, owing to the rarity of iron and iron work, the leather cuirass was worn for a long time with the iron helmet. The descendants of Takéno-Uchi carried on in succession the art of forging iron, and the most celebrated of their works are spoken of in the early histories of Japan. No specimen of this early armourer remains.

The civilisation introduced after the Korean expedition and after the introduction of the Buddhist influence, opened a new era in all branches of literature and art in Japan, and it was from that time that the introduction of rich and artistic armour and its entry into the domain of works of art must be dated.

One only object of a date anterior to the Emperor Shomu deserves special mention, and that is a helmet composed of two white plaques, and surmounted with a lion forged by Munetsugu, the sixth successor of Masuda. This helmet was given to Kamatari, the great minister by the Emperor Genjin, about 668. The helmet made by Munemaro was given by the Emperor Kuammu to the conqueror of the Ainos, Tamuramaro, in 786.

The first armour consisting of helmet and cuirass cited in history is that which was made by Minekui, the twenty-second successor of Masuda. The armour was given by the Emperor Shujaku to the warrior Hidesato, who, in 940, killed the pseudo-prince Masakado, then in insurrection. It was a supreme honour for a warrior of that time to receive a helmet as a gift from the Emperor. A good helmet by a celebrated maker was considered an object of the highest value. It is only in the 10th century that records of these

works occur. Of the 11th century there are numerous authentic examples, and many such objects are preserved in the temples and among the great families. The helmet of Yoshitsune, the celebrated general, and brother of Yoritomo, preserved in the temple of Kumara in the Province of Yamato, is described as having a semi-spherical form and being composed of thin triangular plates of iron, these plates being divided into eight series, four of which are covered with silver, and represent a white cross alternately with black. It is surmounted by a lion in gilt bronze, crouching and about to take a leap. The lateral plates of the two sides of the figure are decorated with lion cubs playing among peonies in gilded bronze, and chased in high relief. There is great freedom and flexibility of form in this work, but the general character is bold and severe.

Artistic Period.—From the beginning of the 12th century helmets and cuirasses were regarded as works of high art, and their perfection is due to Miochin Munesuke. A collection of these helmets has great artistic interest. The iron helmets are worked with a hammer, and are tempered to extreme hardness and tenuity; they assume most various forms. They are in high relief, and the iron, although thin and light, possesses a solidity which resists a heavy blow from a sabre. Sometimes the speciality of the artist is seen in the lines of the form which indicate his style; in others the designs and fancies worked out in the *repoussé* patterns constitute the speciality of the helmet. In these helmets of the Miochin period, it is impossible not to ask one's self how the artists have been able to achieve such high relief and artistic lines in material so intractable. The artist has obviously, in many of them, aimed at giving a character of elegance and delicacy, and at procuring great boldness and freedom of design in a material which could with difficulty lend itself to other than the simplest and least striking effects. The cuirass follows the same artistic lines as the helmet. Many kinds of decoration are introduced in cuirasses; the most simple of them, representing heraldic arms, animals, or birds, and sometimes other subjects, such as the Buddhist deities and the fabled warriors of early Japan. The other parts of the suit of armour are the mask, in iron, which covers the lower part of the face, and the arm-piece which is nothing else than a long glove. The iron masks which were worn by the warriors

are perfect specimens of hammered iron. The mask was adjusted to the face, fitting it like a glove, and protecting the visage, while it served to give it, what was thought important by Japanese warriors, an expression of ferocity. The gauntlets and sleeve are decorated with smaller motives than the cuirass, and executed with great delicacy.

Among specimens of armour which I show you are:—

1. A helmet in form of a rabbit, in hammered iron *repoussé*, the work of Miochin (unsigned), a remarkable and very ancient work of the 13th or 14th century. *Repoussé* work in iron is not in itself difficult, but *repoussé* work in very high relief in thin, hard, hammered iron (so hard as this, which is intensely hard to resist sword cuts), and yet to retain the artistic effect, is a very difficult art. This helmet is worked in hammered iron of such thinness that, although very large, it weighs little over a pound.

2. A helmet in the form of a shell. A work of the utmost difficulty and highest artistic effect. A piece of the 13th or 14th century.

3. A warrior's (helmet) mask in hard hammered iron. A very remarkable work, signed by Miochin Monokio, the second of the house, and a great artist. A *chef d'œuvre*, and of great rarity; 12th century.

4. A warrior's mask in hammered iron, with moveable face. Miochin Munéharu; 16th century.

5. A breast-plate in hammered iron, end of 15th century, with lion in relief, by Nobuiyé; a fine piece, very rare.

6. A complete suit of armour by a Miochin of the 12th century. The finest, I believe, ever brought to Europe except that in the Madrid collection.

A little portable incense burner, in hammered iron, chased, representing a fish (opening with a hinge) by a Miochin of the 16th century.

An articulated lobster forged in iron; and this exquisite dish shaped as the leaf of a lotus, and supported on the tendrils and seed vessels; a dream in hammered iron.

The temple of Kogokuji, at Nara, possesses the arm-pieces of the armour worn by Yoshit-suné. These celebrated pieces are most elaborately worked. The gauntlet is of chased iron, encrusted with a butterfly, with chrysanthemums surrounding the whole surface. The arm-piece has a branch of the same flower. These are encrusted with chased and gilded bronze, and have a rich and artistic effect which may well surprise those who have not

been disposed to attribute Japanese works so elegant and so delicate to these early dates. The author of the work is unknown, but its date exactly corresponds to the moment when Miochin Munesuké appeared as an armourer.

NOTES ON THE MIOCHINS.

The authentic artistic history of Japanese armour begins with the history of the house of Miochin. The first personage of this great family of Miochin was Munesuké, who lived in the 12th century. Their true family name was Munesuké, springing from the ancestral house of Kino Munenori, who is identical with Takeno Uchino-Sukune, whom we have already spoken of as being a forger of arms and armour in Japan. The genealogy of the family of Miochin show them to have descended directly from Sukuné. The family of Miochin were the official armourers of the Court, and it was Miochin Muneyoshi who perfected the work, and departing from tradition by substituting the most various and agreeable art motives for the monotonous ornaments of the earlier times, he created a new school with its own artistic character. The honorary title of Governor of Azumo was given to this great artist as an official testimony of approval of his talent. The title Miochin was accorded to Munesuké by the Emperor Konoke (1142—1155), and became the family name. It is derived from *mi*, light, and *chin*, marble. Miochin Munesuké resided first at Kioto, and subsequently at Kamakura, where the new form of the executive government created by Yoritomo was seated. He created the family or house of Miochin, which counted in subsequent centuries many distinguished successors.

From the 12th to the 13th century ten generations of Miochin carried on the fame of the house, most of them leaving behind them renowned works which are still preserved in the temples, or among the great families. A celebrated helmet was that made for the Shogun Ashikaga Yoshimitsu by Muneyasu. The 17th successor of the house Nobuiyé was a master as celebrated as his great ancestor Munesuke. The helmet which he made for Takéda is of great historical celebrity. A work of Nobuiyé has always a character of remarkable strength and boldness. His lines and reliefs are large and severe, but are not wanting in grace. The hardest iron appears in his hands to be a soft and flexible material. He was a master of marvellous skill, and seemed to do with iron whatever he wished. Thus the iron sword guards of

Nobuiye are classed in the first rank, and the fashion of these sword guards commenced with him. I shall refer again to this in the chapter on sword guards. I show you here a breast-plate from a cuirass and some specimens of sword guards, due to the work of Nobuiye. There were other of the Miochins of great fame. Takayoski, who lived in the middle of the 15th century, and Yoskioniti, who lived in the 16th century, were the two great names among the Miochins which have lived in the annals of the house. These two and Nobuiye form what are called in Japan Nochi-no-sansaku; the three masters of posterity. Among the numerous pupils of Miochin, Nobuyasu, the most distinguished pupil of Nobuiye, is the only one who founded a new school, and this is known under the name of Saotomé.

In addition to forging arms and armour, some of the artist forgers, pupils of Miochin, frequently amused themselves with making decorative art objects in iron, especially in times of peace. These objects are generally of remarkable quality. The best known is the eagle of South Kensington Museum. Mr. Alexander possesses also a quail by an artist of the same house of remarkable quality, and I show you here an articulated crab by a Miochin, and this small incense holder shaped like a fish, and an articulated cray-fish, all of them remarkable works in hammered iron. (See Catalogue.)

SWORDS AND SWORD MOUNTS.

Of all the parts of Japanese arms, those which offer perhaps to amateurs the greatest attraction, are the Japanese sabre and sword mounts. These mounts are marvels of chasing, incrustation, and hammer work. The spears, bows, and arrows, or other warlike weapons, were all ornamented more or less, but generally their beauty was secondary to that of the sabre. To a Japanese of the warlike class the two swords which he carried in his belt were his continual companions. Their owners never appeared without them, their swords were their very life, and there has been no exaggeration in calling the sabre the soul of the samurai. Hence this weapon was decorated more than any other object, and it was upon the sword, its blade, its guards, its sheath, and its handle, that the highest efforts of the Japanese metal workers were concentrated. Of the blades, I show you some fine old specimens; their forging is a chapter by itself, which has already been much treated,

and which I must at present leave aside. The idea of decorating the sword guards and mounts was sometimes pushed to the highest point of luxury and of artistic refinement, but, as a rule, it was chastened by the Japanese love of sobriety, of colour, and minuteness and delicacy of work from which we are now, unhappily, weaning them. Certain people from time to time decorated their swords and spears with profusion, but, as a rule, the sentiment of luxury was indulged by making the ornaments more and more exquisitely delicate without making them more gaudy. In some of the more modern guards, gold, silver, damascening and coral and mother-of-pearl, which were the jewels of the Japanese, are seen in profusion, so that the eye is dazzled by the brilliancy of the materials, and ceases to be capable of seeking out and admiring the artistic beauties of perfect design and workmanship. The earlier Japanese, belonging to the great periods of art—the 16th, 17th, and part of the 18th centuries—sought a special kind of distinction in discreet and low-toned ornamentation, hardly discernible, without care, by the modern European eye accustomed to showy brilliancy; but if the ironwork of the earlier guards be carefully studied, you will not fail to see that it rivals in mastery of detail, in technical beauty, and in originality of design, the finest of the metal work of the Middle Ages, while it greatly excels it in extreme minuteness of detail and perfect mastery of a kind of technical work in which time and patience were counted as nothing in the balance when perfection of result could be obtained by their expenditure. Thus a sword mounted with a plain guard in chased iron is, besides the special merit of its blade, of a value equal to the richest European weapon, by reason of the great perfection of the workmanship and design of its mounts. These sword guards, and these small ornaments applied to the handle, are not now sufficiently respected. Before the invasion of the new European manners in Japan, and the destruction of all their old weapons and customs, they were highly valued and sold at great prices. The imperial decree of 1871, which abolished the carrying of the Japanese sabre, put an end to the importance which was attached to them in Japan; and it is thanks to this change that we collectors have been able to purchase in numbers, and often at absurd prices, and to form into collections in Europe, works which were rare and remarkable in their day, and are now, in one sense, unique;

for although cheap cast reproductions of the ancient iron guards flood the market, those who are careful will not fail to distinguish the exquisite chased work of the old metal-worker. All the old guards are of hammered metal. This has been confirmed by many examinations, and recently, Professor Chandler Roberts, F.R.S., was so very kind as to make some examinations for me which perfectly attested the fact.

A collection of Japanese sword hilts and sword mounts is one of the most artistic and the most interesting which can be made. The subjects, the method of working, all speak of old Japan, its history, its art, its civilisation, its religion, and its domestic life; for in the subjects selected by the artists of Japan, nothing was neglected. Their favourite flowers, their favourite legends, their favourite gods, the emblems of their festivals, the illustrations of their proverbs, the heroes of their fights, their domestic life; all these are represented in delicate chasings, incrustations, relief work, and piercings in metal of a minute perfection, such as no other nation has ever produced, and such as every other body of artists may well envy them.

Modern Japanese work retains much of the cunning of the old arts of which it is the descendant, but this work is produced under different conditions. Modern commerce having found a pattern which will pay, requires hundreds of repetitions of it, and we have now castings multiplying by the hundred one identical subject, all of which are worked up with skilful imitation of surface to resemble the fine engraving and damascening of early days. But this is all sham work; it is commercial work fabricated at the bidding of the manufacturer for an unheeding public which looks for glitter and show, and does not value the exquisite *main d'œuvre* of the original artist, whose every work was an object of conscientious interest to him, and whose every signed piece was one on which his reputation, his status at the Court of the Daimio, and his personal honour and reputation depended. Of these fine old works, there are now shown in the cases in the library of the Society many hundreds of specimens in the way of sword guards, *menukés* (applied sword ornaments), caps for the sword hilt, ends for sabre sheaths, and other parts of the sword mounts.

Another series of delicately-worked metal objects are the pierced metal beads through which passed the silken cord of the tobacco

pouch or medicine box hanging at the waist. These beads, which in the olden time were exquisite works of art, are now imitated by the thousand or million in common struck metal thinly coated with a gilding, or cleverly imitating the patina of the various alloys, and such beads, sold at a fabulously low price, have so debased the taste of the ordinary observer that I have often noted with amusement how, looking at the beads of the 16th, 17th, and 18th centuries in my collection, superficial observers have said "Oh! yes, this is what you see in the Regent-street shops." The latter have the same relation to the ancient work that a struck German metal candlestick has to a work of Benvenuto Cellini; but even that difference is not one which is always obvious to the eye of the ignorant observer.

METALS EMPLOYED.

The metals employed in the production of sabre mounts are very numerous; besides the variety employed in Europe, the Japanese have a considerable number of alloys of patina or artificial surfaces which are essentially Japanese. There are two principal alloys which attract the attention of amateurs. The first is known as the *shakudo*; that is to say, an alloy of iron and copper, with from five to twenty per cent. of gold, which gives a black patina. This is, perhaps, the most beautiful of metals, its colour is charcoal-black, and its tone varies according to the proportion of the alloy; it gives capricious reflections of blue, violet, and reddish purple, and lends itself in combination with other metals to exquisite pictorial effects unknown to any other metal-workers than those of Japan. The second is known as the *shibuichi*, which is a greyish metal, an alloy composed of one-fourth silver and three-fourths copper; hence the name *shibuichi*, which signifies one-fourth. These denominations, however, are in each case theoretical, each tone of colour requires a different proportion of metal, and the tint of these alloys varies as much as do pearls, from slate grey to pearly grey.

PIECES WHICH FORM SABRE MOUNTS.

In order to avoid errors in translation, it is preferable to indicate the Japanese names of the different pieces which compose the mount of the Japanese sabre. Collectors only employ the Japanese terms, as we have no exact translation which can be employed without periphrasis. The following are the most customary denominations.

The handle is decorated at its extremity with a metal cap above, and a metal ring at its lower end, fitting above the hilt, these two pieces are called *fuchi-kashira*. Fuchi signifies a border, and kashira signifies head. On either side of the hilt handle, or hilt of the sword, are fixed two little pieces of metal which are known as *menuki*, which signify pin or pivot. The small piece which caps the lower end of the scabbard is known as *koriji*; the projecting piece of the scabbard, through which the suspending cord is past, is called *kurikata*. Not to enter into too many details of the minor pieces, I will mention only two detached pieces, which often fit into the sheath of the small sword, known as *wakizashi*. The first of these two pieces is known as the *kodzuka*, a small rectangular handle, which carries a little knife blade niched in the scabbard. The second is *kogai*, which originally served as a hairpin, or as some say, to suspend the scalp or head of warriors slain in battles. Each of these mounts was the object of the utmost efforts of artistic invention and executive skill. On them were lavished all the art of the designer, the goldsmith, and the damascener. The art is *à la loupe*, for they are extremely small, but the decoration, chasing, inlaying, and relief carving of these metal sword accessories forms perhaps the most remarkable chapter of Japanese art-workmanship. Fine collections of them afford examples of art metal-work which are unrivalled in the work of any other nation or of any time.

HISTORICAL NOTE.

The ancient swords and sabres of the Japanese appear to be devoid of any luxurious mounts. The prolongation of the metal of the blade worked cylindrically formed the hilt. The scabbard was of hide or bamboo, and frequently twisted round with threads of copper. Somewhat later the hilt was made of iron of the same thickness as the blade, and formed of two pieces of iron fastened together by pins (*menouki*), in rare cases ornamented with precious stones or with bronze rings. The religious impulse given by contests between the Shintoists and the Buddhists favoured artistic progress in the 6th century, and the civilisation imported by Buddhism perhaps added more to the growth of religion. Arms were brought to perfection at the same time that the palaces and temples were constructed, and at the end of the 7th century metal working had sensibly developed. The sabre of

Prince Mumayado, or Shotoku Taishi, preserved in the temple of Shitennoji, at Osaka, affords proof of this. The history of Japan tells that the Empress Gemmiw (708 to 714) gave orders to the court of arms to bring to Nara the metal artist Karutano-Muraji of the province of Omi. The sword known as shitisei-ken (or the seven stars) preserved in the temple of Koruji in the province of Yamato, has a mount in gilded bronze. The art motives of the chasing of this sabre is the Indian grass known as "karakusa." The work is in pure style and simple taste, and delicate tracing. This mount is a specimen of the work of Karuta. The sword guard, known as yamagata, preserved at the temple of Todaiji of Nara, is also the work of the same school.

The metal chasers of this epoch did not make sword mounts their speciality. They made accessories for armour, *menukis* (appliqués), and ornaments for the temples and palaces, and various objects of luxury. The art of the metal chaser, which flourished in great perfection in the 8th and 9th century, is illustrated by the mounting of the sword guard for sacrificial purposes by the celebrated priest Kukai, or Kobo Daishi, which is described as being a veritable jewel of art. The handle is entirely in gold, chased with Indian motives, and surmounted by two little statues of priests worked with great perfection.

From the 10th to the 12th century, art showed a great decadence. The wars of the two powerful families of Minamoto and Taira destroyed a great number of the treasures of ancient art. Not only did the prefects of the palace neglect the questions of art and industry, but the processes devised by the early artists died away and were forgotten.

The government of Kamakura, founded in 1186, gave a new impulse to the arts and industry, and everything again was regenerated.

The mounting of swords occupied the first rank in Japanese art, and although the protracted wars were now ended, the effects of the political struggles and destructive warfare were long felt, and art only slowly revived.

The sword of Yoshitsuné is an example of the finest work of this period. The mount is entirely in gold, chased with pines and storks; 24 round appliqués chased with storks are fixed on the scabbard in series of four. The sword guard is adorned on each side with three similar birds. Many others not less admirable specimens of this period, are preserved in the Japanese temples.

The 13th century was again disturbed by wars and invasion. The Mongolian invasion of Japan in 1281 shook the whole empire, and taxed all its resources. The tradition is that a hundred thousand Mongolians descended upon the shores of Japan, after having conquered China, in three thousand vessels, but under the guidance of Hojo Tokimune they were beaten off.

The 14th century was not less troubled by civil war, which obscured the artistic sentiment. Art in Japan remained stationary, if indeed it did not undergo a further relapse; but the luxury which the daimios and generals imported into the decoration of their arms gave a new impulse to the progress of art chasing.

The mounting of the sabre which Prince Otono-miya gave, about the year 1332, to Takauji, the first of the family of Ashikada, is in chased shakudo, surrounded with a border of gold. The fuchi-kashira and guard are decorated with crests of the Kiri in relief, worked from the surface of the metal. The kogai and the menuki are decorated with three rudders floating in the waves.

The dagger of Kusunoki Masashige, who died in 1336, has been preserved by a collector of Osaka. It is decorated in chased shakudo in relief, with the chrysanthemum floating on a water-course, and raised on a background of nanako. These two specimens are described as admirable types of the progressive perfection of the art. The models, as to shape and size, of the 8th century are still preserved.

In the 15th century, the Ashikaga Shoguns encouraged a higher degree of luxury in the artistic decoration of the sword; and of this family, Higashiyama Yoshimasa was the most ardent protector of the arts. He surrounded himself with accomplished and ardent artist workers, among whom the most celebrated chasers was Goto Yujo, whose remarkable talent has never ceased to excite the enthusiasm of Japanese amateurs. His work has never been surpassed. One of the finest known specimens is the dagger of Yoshimasa, belonging to a collection in Osaka.

The ornaments of the sheath are chased in relief on silver, and represent a dragon in the clouds. The hilt is of shark's skin, on which are applied a pair of menukis, representing Juro, the god of longevity, seated with his stag. Refinement in composition, grace in the execution, and distinction of style, are the aims which these refined artists kept in

view, and which they attained to the highest degree.

The house of Goto maintained its authority during the succeeding centuries in the chasing of sword-mounts, the whole skill of the artist being lavished on the menuki, the kodzuka, and the kogai, these three pieces together being known as the mitokoro-mono, which signifies an object for three places. The sword guards themselves were at this time confided rather to the hands of artists who worked in iron; the desirable quality of the guard being its solidity and its capability of resistance to a violent blow. Although these guards were, even at this early period, sometimes made in bronze, the finest were executed in hard tempered iron, and it is among chased iron guards that the finest metal work of these times is to be found. Guards in shakudo and shibuichi, or in bronze, did not become common until, the long wars of the 16th century were ended, when the Government was fixed at Yedo, and during this time of long continued peace, the sword became gradually an object of display. True warriors, however, always preferred sword guards in iron to those made in any other metal, and this preference has existed even down to the latest periods, and for swords which were only objects of luxury and fancy. No name of any artist specially celebrated in the chasing of sword guards is recorded before the 16th century. Sometimes they were made by the forger of the sword blade, sometimes by the armourer, and some armourers and makers of sword blades were most celebrated for their skill in chasing sword guards. Among the artists of the 16th century, three attained high renown, and the iron guards chased by their hands have for centuries been recognised as of the highest artistic value. These three artists are Kaneiyé, Nobuiye, and Métada. An authentic piece from the hands of these artists was formerly sold as high as a hundred kobon of gold, a kobon of gold having the value of more than £1 sterling. In the collection which I have arranged in the Library will be found several specimens of all these artists. The work of Kaneiyé is peculiarly smooth, and he especially affected landscape effects in low relief, full of poetry and sentiment.

The works of Nobuiye are of a larger and more virile character, and instinctively express the force and grandeur of his conception. His iron is of the hardest temper, and the subjects are commonly chosen from objects of still life.

Métada was more abundant in invention

than the two former artists. Although characteristically energetic in design, his smooth iron has a wax-like appearance. His taste is simple, and the subjects full of life. His cursive designs, treated with a chasing tool, are as supple as the sketches of a great master with the brush. Métada is the greatest master of the iron chasers.

Alongside of the Gotos there arose in the 12th century a variety of schools of high celebrity and various styles.

Nara Toshiteru, appointed specially to the Shogun, had created a characteristic school of chasing of large and original design, so characteristic that it has left a continuous impression on the succeeding ages; and the Nara school, with its revolutionary and fanciful designs, may easily be recognised when once its first characteristics have been seized.

Hirata Donin invented translucent enamel, which he applied to chased metal, about the year 1700, and of which he and his successors long possessed the sole secret. His work is highly refined. Kinai, in the 17th century, furnished to the court of Yedo iron guards, pierced and chased, of the most remarkable beauty. My collection is rich in specimens of his work, and I would especially call your attention to the sword guards by Kinai chased with masks, and to others, chased with dragons. Tadamasa, who inhabited the quarter of Akasaka, in Yedo, created a style of sword-guard, chased in a large style of art, which has been named after him, so that guards of his school are known as Akasaka-tsuba. The greater number of the most distinguished artists came to reside at the military capital of Yedo, where all the Daimios were bound to have a residence during their temporary sojourn when they came to pay homage to the Shogun.

In the latter half of the 17th century the archaic traditions of the 16th century disappeared completely, the school of Goto alone remaining faithful to the style of Yujo, which had existed for 200 years. Under the fifth Shogun, Somin—known by the honorary title of Yokoya—Nara Toshinaga, Yasuchika, Nara Joi, were distinguished above their fellows, and produced the most remarkable works which Japan has seen in this style. The variety of subjects is considerable, and in the sword-guards are illustrated not only every variety of subject taken from still life but historical, mythological, and religious emblems and figures. To make these lectures practically useful to every collector, I have, with the unstinted and invaluable aid of Mr. Hayashi,

prepared an alphabetical list of the great artists, to whom I have here referred, and of their principal rivals and followers, to whom I shall further have occasion to refer, with *facsimiles* of their signatures, as found in the pieces in my collection, and with some chronological data. I have given only the names of well-known artists, and the marks of celebrated potters. This has been hitherto, I think, a desideratum.*

SCULPTURE IN WOOD.

The earliest form of artistic sculpture in Japan, apart from temple and palace carving of the architectural order, of which I shall not speak, was hieratic, the carving of the Buddhist idols, of which the first specimens are attributed to a Korean who came to Japan in 577. The history of the glyptic art has recently been learnedly told and artistically illustrated by Mr. Anderson, in his great book on the "Pictorial and Glyptic Arts of Japan," now being issued from the press, and I can here only call your attention to a few characteristic specimens. I have been so fortunate as to secure carvings by Ritsuwo, a great master of Japan, of the 17th century, of the two temple guardians or Nio. These are admirably reproduced by the aid of heliogravure, by Mr. Audsley, in his "Ornamental Arts of Japan." They are miniature giants, minuscule colossi; and rarely perhaps have superhuman force and faculty been so powerfully conveyed in figures of this size. I show you also a singular statuette of the divine Indra trampling under his feet the spirit of evil; it is instinct with fire and force. It is not dated, but of great age, probably about the 10th or 12th century, and is a sculpture of the highest merit. Contrast it with the feeble artificiality of the modern Japanese statuettes reproducing the same subject, and it is like putting an original Michael Angelo alongside of a plaster cast. This Saitaka, leaning on his stick (Catalogue, p. 31) is of a later date, probably 16th century. It is singularly naturalistic and full of fine touches. Of the later domestic portraiture in wood statuettes, I show you here also fine example by Ritsuwo, and bearing his full signature. This statuette of the minister Tenjin is instinct with life and graceful dignity. It is evidently a true portrait and unexaggerated, and has the

* This list will be printed in the appendix to the catalogue of the collection, and will be obtainable members on application to the Secretary.

character of the mediæval Italian portrait busts.

This series of ancient masks carved in wood and signed by celebrated sculptors from the 13th to 17th century, were used in religious festivals in the "Nô dance" by the Daimios in their castles; they themselves and their families took part in the performance; and the masks and dresses worn reach the highest point of luxury in the 17th century. This life-size raven of the 16th century has a breathing vitality. The masks, No. 9 to 12, are masterpieces; one of the carvers, as his signature shows, had received the honorary title of Wakasa-no-Kami, Governor of the Province of Wakasa. The title of Hogen was frequently bestowed on artists of eminence; the semi-princely title of Honorary Governor of the Province much more rarely; but there are other instances. The great treasure of my collection of wood-carvings, is, however, this superb statuette of Buddha, about 4 feet high, which I have received direct from a temple at Nara, in Japan, only this month. It is certainly not later than the 13th century, probably earlier. In serenity, dignity, and god-like character, in the calm majesty of pose, the grace and lightness of the draperies, it far surpasses any specimen of Oriental carving which I have seen; and in this my artist friends and critical Japanists concur. It has much of the old Greek character. Statues of this early date and singular perfection of carving remind us for how many centuries Japan has preserved a continuous tradition of art.

The wood and ivory carvings best known in Europe, however, are netsukes. Netsukes are small objects used as buttons or toggles, for attaching to the sash or girdle the medicine-box (*inro*), or, at a later period, a pipecase or purse. The earliest known examples are said to date not further back than the 16th century, although others, of earlier date, are reported to be in existence. According to Mr. Anderson, the first professional carver of netsukes is said to have been a native of Kioto, named Rifuhu or Hinaya, who worked during the greater part of the 17th century, and died in 1670 at the age of 69. The most celebrated worker was Yoshimura Shiuzan, who lived in the early part of the last century, and is the inventor of many designs which are repeated in close imitation even in the present. Those of his productions which are copied in the "Soken Kisho" (a book descriptive of art industries, published in 1781), will be recognised

by all collectors, although the originals are no longer in existence. From his time the number of workmen multiplied, but with a few exceptions they were outside the recognised art circle, and the only records of their names will be found upon their works. It is only within the last twenty or thirty years that foreign demand and foreign liberality of payment have brought the carver of netsukes an adequate reward for his talent, but, unfortunately, the specimens do not gain in originality or power in proportion to their increase in size and elaborateness. The market is flooded with crude rubbish, vile forgeries, and elaborate and unmeaning groups of extreme complication but little artistic beauty.

In the appendix to the catalogue I shall give a fairly complete list of well-known artists in Netsuké, and a transcription of their signatures. No such text has hitherto been attainable, and I hope it will be found very useful. For the data I am indebted to Mr. Hayashi.

The netsuki carver, as Mr. Anderson has well pointed out, included in his range of subjects the whole world of visible phenomena, the personification of proverbial saws, the historic myths, and the favourite mythological legends of Japan. A collection of old netsuke, with their stories told and their meaning deciphered, is a history in ivory of the daily life, the historic incidents, and the legendary beliefs of Japan. Almost every netsuke has its own story to tell, either of religious iconography, of popular myth, or of domestic custom. Sometimes the netsuke is simply a reproduction of natural objects—flowers, plants, animals, or fish, but penetrated with a sense of natural beauty and enlivened with a gay humour which is eminently and almost unfailing characteristic of the Japanese, and of their naturalistic art. Each flower and tree, too, has its meaning. The pine tree is emblematic of old age; the chrysanthemum, the chosen emblem of the Mikado—the national crest; the *paullownia* or Awoi is the crest of the Shogun; the plum blossom is associated with the nightingale, it is the poet's favourite tree; the cherry blossom is their ideal of beauty, and with it is coupled the pheasant among birds, as is the willow tree with the martin. Sometimes the netsuki shows a deity clothed with all his attributes. The jovial pot-bellied Hotei, the god of happiness, with his lucky bag, his fan, and groups of children; or the thunder-god with his string of drums; or Daikoku, god of riches, with his rice bags, which fill with rice at every stroke of the

hammer which he carries, and his attendant rat, the privileged Lazarus of his crumbs of rice. Sometimes the figure is that of a well-known warrior, the Japanese Samson, Benkei, carrying off the convent bell of Miidera, which never ceased to wail "I want to go back," till he restored it; of a hero, Yoshitsuné, the Bayard of Japan, whose adventures are a never-failing art motive; of a fabulous animal, the dragon, emblem of empire, or the Kirin, emblem of halcyon days of prosperity, a Buddhist animal, whose tread was harmless to the minutest insect; or symbolic birds—mandarin ducks which pine for their mates, and languish when their partner dies, the emblem of conjugal felicity; or one of the many emblems of filial piety, the boy before the cascade which turned to wine to cherish his aged parent, or pulling the miraculous bamboo shoots which rewarded his persevering winter search, or sacrificing himself to the tiger; all belonging to the mixed region of religious fable, poetic fancy, or popular superstition. Nothing has been more quickly and readily appreciated in Europe than the remarkable power which the carver in wood and ivory possesses of showing in objects so small a power of telling a story—either of humour, or of fancy, or of terror—such as in European art is rarely, if ever, lavished on subjects so minute, but more commonly reserved for larger and more showy and effective work.

Okimonos are larger carved works, a sort of exaggerated and magnified netsuke, which have been, for the most part, made for the European market. They are brought over in great numbers. They are exclusively modern productions. They show remarkable dexterity, skill, and patience in the finest examples; but the majority of them are destitute of real artistic feeling, and are little more than showy and clumsy caricatures of the earlier works of Japanese artists, which were executed for patrons who had a definite sense of the meaning of the work, and who would not tolerate clumsy, inferior, or superficial qualities of design or execution.

Most of the older netsukes are executed in wood. The ivory netsukes, which are so abundant, are, for the most part, of more recent origin; and among collections of many hundred netsukes, in the hands of European collectors, you will find that 90 per cent. at least, are inferior modern works which have little in common with the higher qualities for which such possessions will be permanently prized. As a rule, you should be on your

guard against ivory netsukes. Until late years the Japanese had only fossil ivory and used it sparingly. Ivory netsukes are a drug in the market, because masses of inferior imitative work has been lately produced to meet the demand of the buyers. They need to be carefully scrutinised and compared with the fine old pieces which they inartistically reproduce. Out of several thousand signed and unsigned ivory netsukes which have been offered to me, and which I have separately examined, I have not, in the course of several years, found a hundred fine and original works.

To conclude, Japanese art has been highly—perhaps unnecessarily—praised; it has been unduly, and not always judiciously, depreciated. To appreciate the art of an Eastern race, trained in the religious systems of Buddhism and Shintoism, having its own myths, its own beliefs, its peculiar predilections and its special conventionalities, we must learn something of the alphabet of their art language, and something of the symbolism which it expresses. In the dragon we must recognise not merely a grinning monster, but a mythical ruler of the elements; in the kirin, the emblematic combination of strength with gentleness; in the wandering beggar, the ragged and distorted Tekkai—the ironically hideous anthropoid form—the merely human shell of an immortal soul, whose claims to respect are purely spiritual. We must read the stories which these fantastic groups tell, and enter into their fairy land of birds, beasts, and flowers. We must not, in an Oriental nation whose religious sentiment regards the human form as the unsightly envelope, temporarily clothing a soul always yearning after transmigration and escape, look for the Greek harmony of outline and worship of anthropoid beauty. But in many ways the language of art is universal; and when the Japanese artist works unfettered by the conventionalities and grotesque elements essentially due to the Chinese origin of his schools, he shows a grace of design, a love of flowers, birds, and landscape, a sense of colour, a power of representing vigorous intense action, a skill in composition, a decorative instinct which have never been excelled. His metal work is unrivalled for its original and admirable technique, its fertility and variety of resource in utilising simple metals, and in inventing new combinations of colour: true "pictures in metal" which have no rivals in European art. He was great in patience, in devotion, in

self-sacrifice, in true artistic sentiment and character. These characteristics we can trace in direct lineage in the art products of the Japanese workers of the last 1,200 years down to the present day. If I have asked you to follow me through, I fear, a dry historic retrospect, it has not been because I wish you to be the slaves of names or signatures, but because I wish to rescue Japanese art from the somewhat ignorant and pell-mell system of

collection into which it has been apt to fall owing to difficulties in its study, and to help to put it more and more in the hands of the art student and technical craftsman. It should not be a craze, for it is worthy to be a serious study, and it is in studying the merits and defects of the enduring works of the great masters of a past which is rapidly dissolving, that we shall most profitably learn the lessons of the art academies of the far East.

LECTURE II.—DELIVERED MAY 11, 1886.

These lectures are, as you know, intended rather as a running commentary on the collection of the works of the past masters of the arts of Japan, which, at the request of our Council, I have placed on view in the library of the Society, than as a systematic treatise, even in outline, on the subject. As time is short and the arts are long, I occupy the brief hours allotted to me rather in filling up gaps in the available literature on the subject, and in illustrating the character and history of the class of objects contained in this collection, than in travelling over ground already well-trodden, or referring to the history of certain arts of Japan, not easily represented in European collections, or already well-studied in available books. Hence, while not altogether omitting to refer to the larger wooden sculptures and to the bronzes of ancient Japan, I mentioned them only cursorily in my last lecture.

I have been asked to say a few words as to the smaller hieratic and domestic bronzes before passing to the proper subjects next on the programme—lac and falence. I can do so but very briefly. Of the great Buddhist bronzes of monumental size, the Buddhist idols, such as those of the huge Yaku-Shi at Nara (7th century), the Buddhist Trinity at Nara (of the 18th century), of the colossal Daibutsu at Kamakura (of the 13th century), and of the great Buddha of Meguro (of the end of the 18th century), now in the fine collection of M. Cernuschi in Paris, I can only speak to recall to you the admirable chapters in Reed, Gonse, and Anderson, which deal with the subject, and to recommend a visit to the rich collection of Buddhist images and bronzes with which M. Cernuschi has generously endowed the fair city of Paris.

Of minor bronzes of early date, exemplifying the smaller hieratic images, I show you here some very fine specimens remarkable for the characteristic calm and solemnity with which the early workers knew how to invest the objects of their worship. A very unique and interesting object is this bronze statuette, the sitting figure of a disciple or Rakan, with

knees easily overlapping, and clasped by the hand in a singularly naturalistic style; a remarkable example, of which the date can be precisely fixed, for, unlike Buddhist bronzes in general, it bears an incised inscription at the back, which explains at length that it is a votive offering presented by the Nun Nioyé, assisted by other subscribers, for the dead soul of her father, Giokuho, to the Temple Ko-unji at Nagasaki, in the year 1653, the artist being Akahoshi Hachizayemon. This bronze has, as you see, an historic and peculiar religious interest, in addition to its value as a rare document in art. Many of the other bronzes are, you will notice, incense burners, or *koros*, and altar ornaments. Such are the set of three, Nos. 445-6-7, in the series of bronzes (catalogue, page 30); they are very good specimens of the favourite types of form for this set of altar bronzes—incense-burner, vase, and candlestick (the set known as San-gasoku). They are wax casts of the 17th century, and are what bronzes should be in patina, chasing, and finish. They will serve to put you on your guard against the mechanical copies now abundantly furnished with a false lacquered patina to hide the defects of quality in the material, and the want of skill and patience in the manufacturers, who under commercial inducements, have superseded the ancient race of artists in Japan. In bronzes, you need not be told that the tests of merit are the beauty, variety, and rarity of the patina, the grace and skill of the modelling, the *finesse* in design, and the skill shown in the wax cast. Every true artistic Japanese bronze is an unique work of art, a wax cast, of which, therefore, a mechanical series of copies cannot be made, the mould being destroyed in the casting; it is the individual product of the mind and executive skill of the artist who made it.

Among the most instructive and remarkable pieces in this collection—from which I have been at much pains to exclude all but works of undoubted originality and high artistic merit as well as historic in-

terest—I would point your attention to the series of works by Tōun and Seimin—the master workers of Japan in bronze, who together with Jōi, carried the artistic bronzes, *koros*, vases, fire-pans, &c., to the highest point. (Cat. p. 29, Nos. 3, 9, 12, 16a, 44, 51, 52, &c.) Their works are now few and far between. Note the beauty of modelling and chasing, and conscientious finish, and the rich and soft patina, and compare it with the dryness or dishonestly lacquered surface of most modern bronze. Note also the fine red patina and the expressive chasing of the 17th century Daruma (No. 2); the small ingots of gold worked into the material of the little Chinese 14th century bronze (No. 3), of the rare kind known as Kindo; and the similar work of not less admirable quality by a Japanese artist, Harusada, in the 18th century (No. 49). How this was effected it is difficult to conceive, looking to the great differences between the points of fusibility of gold and bronze. This is what you often see imitated by a little “lick” of gilding in imitation modern Kindo bronzes. It may interest you to know that in the collection from which I obtained the bronze (No. 3), there were several quite worthless modern imitations, which were quite as prominent, and appeared to be equally valued as this. So necessary is it that you should use your eyes, study good authentic pieces, and not rely upon mere names or delusive appearances. For examples of very old Japanese bronze, having a most exquisite patina like that of the old Greek bronzes, I may refer you to the small mirror backs in green bronze, Nos. 53-6 (Catalogue, p. 30), which were sent to me by Mr. Wakai, and undoubtedly belong to the 7th or 8th century. Other instructive specimens which may serve as standards, are the 17th century vase, No. 32 with its difficult and rare red and green patina, the *repoussé* Hiroshima water-pot of the 17th century, No. 20, which belongs to the same series as the beautiful old Hiroshima writing-box which you will find elsewhere. The curious incense burner, known as a *Mawari koro*, which I show you, has another kind of interest. It is, as you see, a hollow ball, in pierced and chased white metal, 18th century work, and has inside it a cup for burning incense suspended on a universal joint, so that it can be rolled about without spilling its contents. This invention existed and was known to the Eastern races several hundred years before it was re-invented by Hooke for the benefit of Europeans,

and is described in a book written upwards of six hundred years ago, known as “Sai kio Zakki”—“Record of the Western Capital” (Anderson). But I must proceed from these supplementary observations to my next section, the peculiarly Japanese art-work in lacquer.

JAPANESE LAC AND LACQUER ARTISTS.

“It has been with justice said,” says Mr. M. Gonse, “that works in lac are the most perfect objects which ever issued from the hands of man; at the very least they are the most delicate. These productions have been for long ages, and still are, the glory of the Japanese. It is a national industry which is peculiar to them, and in respect to which they owe nothing to anyone. The singularity of the processes, the finish of the workmanship, the beauty and price of the materials, constitute lac a thing by itself in the artistic manifestations of the far East. The lacs of Japan enjoy universal celebrity; they are the most exquisite cabinet objects which can delight the eye of a collector.”

“Lac” is the gum of the “urushi” tree (*Rhus vernicifera*). Each ten year old tree yields, by incision, two to three ounces of sap, and the process of extraction destroys the tree either in one or two years, according to the method employed. The finest lac came from trees of great age, and was therefore the most costly; the branch lac is the finest, and dries into the most perfect transparency and hardness. Hence it alone was employed in the fine old works; but as each layer takes a month to dry, and as modern works are executed with the greatest possible rapidity, and durability is now-a-days a secondary quality, the finest lac has, since 1868, considerably fallen in price, while the inferior and more quickly drying lacs have risen considerably. In the older processes, the object to be treated with lac, either wood or metal, was first prepared. Hard and fine wood was selected, reduced frequently to extreme tenuity, and the framework being prepared, the surfaces were polished, and sometimes coated with a delicate layer of silk. The prepared and evaporated “urushi” gum was then laid on in thin successive layers, polished with charcoal and stone powder, and successive layers built up by a variety of processes. These will be found described in the reports of the Japanese Commissioners at the Paris and Vienna Exhibitions; in the valuable report of Mr. Quin to Parliament, published as a Blue-book in 1882; and in the works of Audsley and Gonse. The black stain was given to it by the use of

acetate of iron; the red by vermilion, and a variety of other pigments. That which the old lacquer-workers of Japan aimed at as a material result was to produce a substantial product of great hardness, brilliant polish, resisting alike heat and cold, and durable for successive ages. This they achieved. The lacs of old Japan exhibited at the last Paris Exhibition foundered in the ship *Nil* on their way back; when rescued from the bottom of the sea, they were unharmed. The modern lacs of fine quality which went with them were reduced to pulp, or were in a hopelessly damaged state. The old lac was a product of patience, as well as of technical skill and artistic genius. Each layer would need twenty to thirty days at least, sometimes two to three months, to dry, harden, and polish, and the whole work went through twenty to forty processes. A fine work was the product of two or three years. Modern lacs are apt to be made with new lac, diluted with large quantities of oil to make it work easily, and often thickened with farina, or other powders; hence they warp, tarnish, blister, and crack as years, or even months, go on. Our knowledge and appreciation of Japanese lac stands on a very different footing now to that which it occupied prior to 1868. Not only was the production of artistic objects in lac an art exclusively practised by the Japanese, but practised by them exclusively for themselves. The exportation of lacs was for centuries rigidly prohibited. The Dutch traders who in the 17th and 18th century had a limited monopoly from their little settlement in the harbour fort of Deshima for the export of so many shiploads of "Japan china," were prohibited from purchasing lac. Out of a year's cargoes of hundreds of thousands of pieces of the Imari china manufactured for them, and sold in Europe, only a few stray pieces of lac were to be found, as the existing records show, and those we now know to have been of a third-rate order. But any piece of China lac, as it is called, was then naturally a great curiosity, and sold at immense prices. We see the quality in collections such as those of Marie Antoinette at the Louvre (the finest), or the Hamilton collections, or the collection at the Hague, all once considered superlatively fine, but now that we are in possession of so many of the fine, though much smaller, lacs of the old Daimios, they cease to have either value or artistic interest. We are familiar with the old lac cabinets and screens of some English and Continental palaces and chateaux; heavy boards with a poor coating of black lac of

inferior quality and little transparency or polish, and decorated with Chinese landscapes, pagodas, and other subjects, raised in gummy ill-defined reliefs, and gilded on the surface of the reliefs, or coarsely incrustated or inlaid with large scales of mother-of-pearl. Sometimes the landscapes are European, from illustrations furnished by the Dutch traders. These were rarities in Europe in the 17th and 18th centuries, but are merely specimens of very poor work, executed for a commercial purpose, for sale to the outer barbarians, and designedly of very inferior quality and workmanship, like the cottons, knives, and beads we in our turn send to the utter barbarians of Africa and China. Owing to the tradition of the high value once assigned to these, or to their rarity, and to the fact that even these were beyond the resources of existing European technical workers, and owing also to the fact that immense prices were paid for them, these old Japan lacs are still the subject of a worship which has no longer any *raison d'être*. They sometimes realise very high prices, out of respect to their former rarity and *quondam* value. They are, however, in reality very mediocre productions, and now that we are in possession of the exquisite old Daimio lacs, they must sink, sooner or later, into a deserved obscurity. That which we appreciate now in lacs is the hardness of polish, the transparency, the perfection of surface, the slow and subtle processes by which the picture contained in the layer of lac is built up, as the whole mass is formed month by month, in the successive strata; the subtle and various tones of gold employed in fine gradations and at various depths; the accurately drawn lines; the skill with which enormous difficulties of technique are overcome, the grace and accuracy of drawing, the patience and self-sacrifice with which marvels of technical and artistic skill are produced, with unobtrusive effect, on an *inro*, or inside a writing box, or on the angles, and on the inner curves of a perfume box. Only those who understand the tediousness of the oft-repeated processes, who appreciate the difference of decorating a surface once for all from that of building up a design in a resinous and slowly drying material in layers; or who can recognise the difference of working on the flat on a large scale, and working with the utmost minuteness in successive layers of a transparent material on concave surfaces, and at angles, will duly estimate the masterpieces of the great workers which I have the privilege of showing to you to-night. They

require mostly to be examined individually with a magnifying glass, to see how patience has gone hand in hand with genius in producing them.

The published accounts of the art of the lac workers in successive ages in Japan, and of the different masters and schools, are very insufficient, and I find that English collectors have hitherto been guided chiefly by the superficial beauty of objects in lac, and very often, I am afraid, also by the amount of gold on them, and have had little care, probably because they have had few means of discriminating either the periods, masters, or schools. I am not aware of any English collection in which any systematic discrimination of the sort has been even attempted, and it is painful to see the jumble in cabinets of men of taste of quite worthless but showy imitations, with here and there the genuine work of a great master. I hope I may not be thought presumptuous in making these observations. I may, perhaps, disarm criticism on that head to some extent, by saying that I am only describing the state of mind and amount of knowledge with which I myself first began the study of lac, and that I have since been rather shocked to find of how very inferior an order and very mixed character, and how chaotic and imperfectly representative, are most of the existing collections of lac in this country.

As I have said in respect to metal work, the opportunities for collecting these unique works of a marvellous art and a great civilisation are rapidly passing away. It is lamentable to find how excessively poor are the lacs at South Kensington, which may be said indeed, in respect to this most fascinating and important art, to have—so far as it has any influence—one which is either null or mainly misleading. Nor am I aware of any collections in any art museums throughout the country which are capable of affording much instruction to the student of lac, or which will in any way bear comparison either with such a collection as that which I show you to-night, or as several of those which exist in private hands on the Continent. It seems to me greatly to be regretted that, with the opportunities which our large intercourse with Japan affords, with our large national and private resources, and the real love of art which exists in this country, our possessions of these art treasures should be so scanty, ill-chosen, and ill-classified. The first step towards the possession of such a collection as is required is to establish the history, to

define the schools, and to critically study and identify the masters.

This I will attempt for you in necessarily brief and hurried outline. That which has hindered, perhaps more than anything else, the advance of collections of old lac, as of the work of the historic artists of Japan generally, is the want of these available data, and the absolute ignorance of the subject in the case of a great majority of dealers, who are incapable of distinguishing schools or masters, and who, unawares, represent as fine lacs perfectly worthless modern imitations which have only a superficial resemblance to them.

HISTORICAL NOTES ON JAPANESE LAC.

Japanese history records the name of Nuribene-muraji, under the Emperor Koan, 392 B.C. That name signifies "director of the administration of lacs," which sufficiently proves that lacqueurs existed in Japan before it had any communication with China. It is, therefore, inexact to allege that lac was introduced into Japan from China, as some archaeologists, too Chinese in their predilections, have assumed. The earliest specimens of lac still preserved, of which the date can be ascertained, belong to the Emperor Shōmu (724-48).

Art lacs are comprised under various technical categories, and their domination in Japan differs according to the epochs of history.

The history of lac, like the history of Japanese art generally, may be divided into periods as follows:—

(1.) Shōmu-Jidai, or Jōdai; lacs from the reign of Emperor Shōmu (724-48) to the end of the 8th century.

(2.) Kamakura-Jidai; lac of the period of Kamakura, from the 12th century, when the first Shōgun Yoritomo was installed at Kamakura.

(3.) Yoshimasa-Jidai; period of the Shōgun Yoritomo; 15th century.

(4.) Hideyoshi-Jidai; the period of Hideyoshi; end of 16th century.

(5.) Tokugawa-Jidai; period of the dynasty of the Tokugawa; 1603-1867.

I. In the 8th century, lac assumed a very complete development, and in the 10th century it attained high perfection. Pictorial decoration was applied to lac, and designs of great beauty were produced. The fashion of mounting the borders of objects in lac in silver, tin, &c., became general. The objects in lac of this period are, by Japanese connoisseurs, classified as follows:—

(1.) Makkireo (which signifies inlaying

of articles with gold). In this lac the successive layers were carefully polished, so that the designs appear in the substance of the lac, which presents a perfectly smooth surface. This polished lac, with designs presented in the depth of the material, is really lac of the very highest quality and greatest difficulty of execution. Strange enough, and probably because the *main d'œuvre* and the essential qualities of fine lac are imperfectly understood, works in polished black lac are, in this country, very inadequately appreciated, and inartistic preference is given to highly gilded works, in which the designs appear in relief, a wholly irrational and inartistic preference. Of authentic works of the kind, of the 10th century, I know of only one piece, which is in the possession of M. Gonse. It alone suffices to show the exquisite perfection of the works of the 10th century.

(2.) Hiomon (which signifies flat or surface decoration). In lacs of this description, plaques of gold or of silver were incrustated in the lac on the same level with the smooth surface.

(3.) Heijin (meaning flat powder). This variety belongs to the kind of lac known as nashiji, but the grains of gold powder are much larger than those in nashiji in general, and the powder is obtained by filing gold.

(4.) Raden, or incrustation of mother-of-pearl, which is inlaid smoothly and level with the surface of the lac in the same manner as with Hiomon.

(5.) Besides these varieties there are lacs encrusted with hard stones; specimens of all these varieties of lac, belonging to the 10th century, exist in the temples of Todaiji and Horiuji, in Nara, but authentic examples are exceedingly rare in Japan, and in Europe not to be found.

II. The civil wars of Gempei having affected injuriously the art of working in lac, it did not again rise into prominence until the foundation of Kamakura. The Kamakura lacs were made under the patronage of the Shogun Yoritomo, and Masago, his wife. Although under the Emperor Konoyé (1142-1155) objects in lac for the use of the Court were, we know, richly decorated, still it is in the Kamakura period that fine lacs known as Makiye abounded. (Makiye signifies the design obtained by powderings of gold—or, briefly, a powdered design.) The objects of this epoch are classified as follows:—

(1.) Ikkakidzi, lac thickly powdered with

gold, with incrustation of mother-of-pearl, or of plaques of gold.

(2.) Raden, that is, flat incrustation of mother-of-pearl on powdered gold background.

(3.) Hiomon, or flat incrustations with gold on a coloured or black background.

(4.) Makiye, gold powderings, principally of the variety known as the Togidoshi-makiye or polished lac.

(5.) Incrustations with hard stones.

(6.) Kamakura bori, of which the wood is incised and gilded, and lacquered in black or red. The specimens preserved in the temple of Hachiman, and of Tsurugaoka at Kamakura, belonging to this period, are described as being of the highest perfection. The marvellous gold lacs incrustated with mother-of-pearl by Korin, which I shall presently show you, are nothing else than the lacs of Kamakura regenerated under the artistic genius of Korin.

In my collections you will find various specimens of old lac, but one box especially, in the polished lac decorated with chrysanthemums in gold on a black background, is an authentic specimen of this Kamakura period.

III. With Yoshimasa-Jidai, or Higashiyama-Jidai, we enter upon a highly artistic period. Higashiyama Yoshimasa having been himself an artist and a great promoter of Japanese art. The application of freehand drawings to lac in the 10th century was restricted to a very narrow conventional limit of subjects, and this limit was made still more narrow because the Kamakura style was dominated generally by purely ornamental designs. Yoshimasa not only revived the art of the 10th century, but he caused various pictorial subjects to be applied to the decoration of lac, while under his auspices, new ornamental designs were invented, and the old were often much refined. The lacs of this period, of which I am able to show you a splendid specimen, are unhappily, but naturally, excessively rare. They find, however, a parallel in the finest lacs of the 17th century, when luxury and artistic refinement prevailed throughout Japan, and which was the period at which all the ornamental arts flourished in their highest perfection, and when the great masters were welcomed as the friends of the shoguns and princes.

IV. The period corresponding to the Taiko-Hideyoshi, who died in 1598, was a period of interregnum. The anarchy of the 16th century had suppressed the development which the

arts had already reached in the 15th century, and, leaving the artist without encouragement, had broken up the most celebrated schools owing to the ravages of incessant war. When Hideyoshi established himself at Osaka, he gave a new impulse to working in art, and restored this branch, which was on the point of disappearing. These objects of the 16th century are of a mixed character; here and there may be found a *chef d'œuvre* and sometimes very mediocre, though authentic works. This state of things continued to the reign of Tokugawa Iyeyasu, who died in 1616.

V. The reign of the Tokugawas inaugurated a period of the highest perfection. The objects belonging to this period are rich, elegant, pleasing to the fastidious eye, and artistic. They may be divided into three periods. The 17th century in Japan, as in Europe, was a period of the most refined, elegant, and luxurious art.

(1.) Sandai-shogun, the period of the third shogun of the family of Tokugawa, called Iyemitsu, who reigned from 1623 to 1649. It was this Shogun who caused to be constructed the splendid temples of Nikko, the hexagonal temple of Shiba at Yedo, profusely decorated with gold lac, &c.

(2.) Joken-in-Makiye. Under this name are designated chiefly the lacs which were made during the period known as Genroku (1688-1703), under the 5th Shogun Joken-in, who reigned 1681 to 1708. These 17th century lacs preserve the archaic taste, while they are at the same time elegant, delicate, and full of refinement.

(3.) Bunkio-in, the 11th Shogun of the Tokugawa, who reigned from 1787 to 1837. The lacs of this period are very skilful. The subjects with which they are decorated are varied, lively, and artistic, but they belong to a period of relative decadence. The very perfection of lacs is to be found in the 17th century, and the early part of the 18th, putting aside the rare specimens of the very highest quality of the 10th and 13th centuries, of which, as I have said, specimens may practically be considered to be unattainable to European collectors, at any price which they would be willing to give. The few fine specimens which exist in Japan, elsewhere than in the treasures of the temples, are held at enormous values. To study, however, individual pieces of lac, we must now acquaint ourselves with the schools of artists in lac which arose during the period of the Tokugawas. We are perfectly familiar with their history; we can identify and

classify their works, and in the catalogue which I present to you of the collection on view in the rooms of the Society of Arts, each object is classified under its school, and, where possible, identified as the work of its master. In many cases, especially in the cases of inros, the master signed his work, but for other objects, especially ordered by the daimios or the shoguns, it was not the etiquette to affix such signatures. While, therefore, you should learn to distinguish schools and identify *main d'œuvre*, and also to read and identify the signatures, you must not consider that either one of these accomplishments by itself suffices, since many of the finest works are necessarily not signed, and only a part of those that are signed afford evidence of being authentic, for various reasons which I may have time to explain to you later on. In Mr. Hayashi I have had the good fortune to find a Japanese expert of delicate, exact, and fastidious taste, and of great erudition, who has not only studied all the available native literature, but having, in the course of years, had nearly all the finest pieces in Europe pass under his hands, has supplemented his learning by great experience and critical study. Hence, in any doubtful cases, I have rigidly excluded pieces which were not evidently authentic, and which he could not identify.

THE SCHOOLS OF ARTISTS IN LAC.—THE SCHOOL OF KOYETSU.

Honnami Koyetsu, of Kioto, was at once an artist, a calligrapher (a fine art both in China and Japan, where writing was executed with the brush, and beautiful writing was a high accomplishment), ceramist, and lacquerer. He flourished at the end of the 16th century, and the beginning of the 17th century, and was an extraordinary artist. Under his influence the celebrated Korin formed his characteristically bold style. His school divided itself under two different styles, each constituting a separate school.*

(1.) The school of Korin, who, following the impulse of certain of Koyetsu's works, created a genre in lac known as the "style of Korin," which is marked by singular breadth and nobility of design and character, having peculiar tints of yellow and green gold, and is encrusted with bold designs in tin and mother-of-pearl. The works of Korin have for me a peculiar fascination, and I have succeeded, with great difficulty, and by the aid of Mr. Wakai and Mr.

* See Catalogue, Lacs, No. 1 and Inros Nos. 316 and 319.

Hayashi in bringing together from various sources in Japan and Europe a series of the finest works of this rare and original master, which I value beyond measure. They are, as a whole, an unrivalled series, and represent a master who created an epoch in Japanese art (and who influenced his illustrious brother Kenzan, the great ceramic artist and painter, see Lacs, No. 30), and whose genius, as shown in his pictures and designs, is not less remarkable than in his lac, which inspired so many followers. (I particularly invite your study of the Suzuribakos, or writing boxes, by Korin, Nos. 2, 3, 6, 7, 8, and to the Inros, Nos. 324, 325, 326, 328, 332, and 333; also to the letter-press by Korin, No. 31, a magnificent work of Korin, which Mr. Audsley has figured in the ornamental arts of Japan). Ogata Korin was born at Kioto in 1661, and died in 1716.

(2.) The second school which was formed under the auspices of Koyetsu was that of Tsuchida Soyetsu. Soyetsu gave himself chiefly to the more delicate style of work inspired by the master; but, just as Korin began with the most delicate work (see Catalogue, lac No. 16, page 11), so Soyetsu made sometimes inros of the most characteristic largeness and boldness of design. Of this you will find examples in this collection.

THE SCHOOL OF SHUNSHÔ.

Yamamoto Shunshô was a pure artist in lac at Kioto about the middle of the 17th century, and executed the most refined polished lacs (*lac frotté*), Makiyé and Jogihashi makiyé. The *lacs frottés* are the final word of refinement and perfection. This collection possesses some exquisite specimens, which are duly numbered in the catalogue. The mirror brightness, the solidity, and spotless perfection of the lac, the delicacy, variety of tone, and refinement of colour, and the unsparing labour bestowed on the decoration of the inner surfaces and angles, make the lacs of this great master very precious in the eyes of the connoisseur. The sparing use of gold, the black lac background, and the absence of relief, have caused them to be less remarked by English collectors than the glittering, coarser, and more evanescent "gold lacs" of inferior artists, who have known how to flatter a relatively vulgar modern taste for show and gilding. The Japanese artists, both in metal and lac, had a proverb which may be commended to modern use. "He who works in gold puts his brains into the melting pot." Their finest metal work was in iron, and their finest lacs in

black and delicately tinted "urushi." They dignified the material in which they worked and did not rely upon its brute costliness.

The successors of Shunshô continued to sign his name to inferior works. They transported the atelier to Nagaji in the province of Owari.

THE SCHOOL OF KOMA.

There were early artists who founded this school in the time of Yoshimasa, but we are not able to identify their works. At that date the division of schools was not established, or the traditions have been lost.

The work of Koma Kiuhaiku, who was called to Yédo as the official artist of the 3rd Shogun, and created the school we know at the commencement of the 17th century, is always of the most refined character and beautiful quality. His mirror black cannot be surpassed; and the fine delicacy of the old lacs from the *atelier* of Koma, and the exquisite perfection of the delicately traced gold reliefs, give them a *cachet* which is easily recognised after studying some of his authentic works. His son, Yasutaku (see Lac 81, p. 14), produced some work not sensibly inferior; but the products of this atelier fell off, until it was revived in the 18th century, by Kuansai, (under the patronage of the Shogun Bunkio-in), who produced characteristic works of the highest merits. (See for examples Inros, Nos. 395, 402, 418; lacs, 73, p. 14; sake-coups, 173, &c.).

THE SCHOOL OF KAJIKAWA.

Kajikawa Tomohidé, commonly known as Kâjiro, or Kajikawa the 1st, was an artist in lac, who produced pictorial effects in miniature worthy of the brush. To inspire yourselves at once with his qualities, examine such a piece as the little perfume-box by Kajikawa, decorated with the portrait of Hitomaro, an authentic specimen, which is the *ne plus ultra* of refinement, and speaks for itself. The variety of tone of gold and these gradations of colour, this resource and variety of artistic effect, were the special gifts of Kajikawa, and became a tradition with the ablest of his successors. It was a kind of lac which made heavy requirements of time, talent, and conscience. Hence Kâjiro and his successors were always the artists of the Court of the Tokugawas, ranking in this line with the Kanos in painting, and the Gotos as metal workers. The Kajikawas continued to use his seal, and the pieces so signed are relatively numerous. They are

rarely other than good, but are of very various degrees of merit, and sometimes of merely secondary quality, and you must use your trained judgment, after study of the test, to distinguish the relative dates and grades of merits. With practice and conscience this is not difficult.

THE SCHOOL OF KOAMI.

Koami was an artist-name also already celebrated in the fifteenth century. But the first artist of the school whose merit we can mark, and whose work we can distinguish, was Koami Nagataka of the seventeenth century, who produced the most delicate and brilliant work. I show you a *suzari bako* or daimio writing box by Koami Nagataka, which is of its kind unsurpassable, and is a rare possession. I do not know any other specimens of his work in this country. He was celebrated also for his *Hiramé* and *aventurine* lacs, worked with gold powder of large grain.

THE SCHOOL OF YOSEI.

This school was distinguished especially for the *Guri* or *tsuishiu* lacs, with vermilion on the surfaces, and worked in layers of different coloured lacs, the cut edges of which show in looking into the deeply chased scroll with which the surface is incised; and by the violet or black lacs built up similarly, and chased in the whole thickness of the lac known as *tsui-koku*. These rare and costly varieties of lac, are represented in the collection before you by the superb cabinet No. 181, and by various inros and boxes. This is work of a very laborious and costly kind. It is modest in appearance, as it is only on examining the cut edges of the incised patterns that you can perceive the slow building up of twenty or thirty layers of variously coloured lac by which the effect is produced. I asked a celebrated Japanese expert in lac how long it would take to produce such a cabinet as this, and at what cost he could take an order for a similar one. He said that such work was not done now, but it could be. It would require a year and a half to two years to build up and properly harden and work the successive layers of lac for a work of this size and importance, and the mere cost of production would be £120, without the *cloisonné* enamels and fittings, which in this case are of the seventeenth century, and singularly fine. Yosei worked about 1650-70, following, however, the much earlier traditions of Monuyu. The Chinese produced the *tsuishiu* or carved red lac in the Kienlong period 1736-1795, but

I consider the old Japanese *tsuishiu* much superior in richness of colour, beauty of surface, and design. The pupil of Yosei was Yomo, who produced some very fine work; afterwards it was continued by others, but fell off very much in quality and artistic merit. Zokoku revived the merit and fame of this school in the 18th century, and works by him, like those by Kuansai and by Yoyusai, always do honour to the ancient art of the lacquer. Their work is scarce, but by the kindness of my Japanese friends, and by rare good fortune, which has given me the pick of several important collections privately dispersed of late years in Japan and Europe, I have been able to secure some characteristic specimens of the work of each of the leading masters whom I have named.

SCHOOL OF SEIGAI.

Seigai Kanshichi was an artist who shone towards the end of the 17th century; he excelled in the production of green lac, which he was fond of decorating with conventional waves. I have no specimen, and know of none in Europe. One is, I believe, in the possession of Mr. Wakai, which formerly belonged to Yoyusai. The imitators of Kanshichi were not very successful. Zeshin, who still lives but has ceased to work owing to his great age, who springs from the school of Koma, is the most marvellous worker in coloured lacs since Kanshichi, but Zeshin may almost be considered as an independent master, such is the variety and sometimes the eccentric originality of his genius. In this collection you will find inros and a wonderful lacquered dish by Zeshin, and two rare albums painted by him in lac, from which Mr. Anderson has selected one of the illustrations of his great work on "The Pictorial Arts of Japan."

THE SCHOOL OF RITSUO.

Ogawa Ritsuo, a samurai of Kuwana, in the province of Ichi, renounced the career of arms to give himself up to art. He was born in 1662, and died at Yedo in 1746. He was a painter, sculptor, *faïencier*, and lacquerer, not to mention that he had been renowned as a tactician and swordsman. The lacs of Ritsuo are from his own designs, while most of the artists in lac whom I have mentioned, except Korin, have habitually worked from designs painted by pictorial artists more or less celebrated; or reproduced from well-known celebrated drawings of traditional renown and well-known popularity. The lacs

of Ritsuo frequently have incrustated on them decorations in relief, in faience, ivory, pearl, tortoise-shell, metal, and gilded wood. It is work of very original and artistic effect. Like a true artist, he scorned precious metals, and produced the most striking decoration with materials which had no intrinsic value, and owed everything to their artistic merit. This splendid writing-box and manuscript case, encrusted with an elephant and other decoration in enamelled faience, does not belong to me, but I am enabled to show it to you by the kindness of Mr. Hayashi, to whom it has recently been forwarded by a Japanese noble. I am not surprised to learn that these two masterpieces by Ritsuo are valued at £250. In my collection are many fine but smaller works by Ritsuo, in lac, porcelain, wood-carving, and painting. He is one of the epoch-making geniuses of Japan, whose authentic handiwork serve as standards, and form the land-marks for collection. His best disciple was Hanzan, whose brilliant handiwork is before you, and since him, Kenya. (Appendix, Lacs, Nos. 10, 40, 71, 165, 176, and various Inros.)

DESCRIPTION OF THE VARIETIES AND DESCRIPTION OF TECHNIQUE.

Nearly all the objects in lac shown are made, as you see, by the use of lacquer laid on in successive layers, and hardened in damp presses, the basis of these objects in lacquer is one or other kind of selected woods, chosen for their capability of receiving a finely polished surface, and as not being liable to warp. The best woods are the woods known as the Hōnoki (*Chamaeropsis obtusa*), the Kiri (*Paulownia imperialis*), the Keyaki (*Planera japonica*). "The first-named," says Mr. Audsley, "is a favourite, and very suitable wood for boxes and panels, and all kinds of cabinet work, chiefly because it admits of a high finish, and is not liable to warp. The second has been almost universally used for lacquer sword sheaths, and other fine works requiring tough wood. The third is a smooth-grained light wood, commonly employed in the construction of large boxes; and the last is most suitable for turning and other ornamental operations." The cabinet work is, as you will see, in itself marvellous. In centuries, these frail medicine boxes, made in small compartments, have not warped; and they are made with such perfection that, although of small dimensions, and oval-shaped, in many of the finest specimens the parts are interchangeable, and one

piece will glide smoothly on to another, either back or front, the top piece fitting on to the lowest with as much accuracy as if they had been made in Mr. Whitworth's machines. This octagonal cake box, which I show you, and which is a product of the 17th century, illustrates well the singular beauty and perfection of their cabinet wood-work.

The first operation is to make the surface perfectly smooth by rubbing it down, and sometimes all the soft wood is carefully rubbed away so as to leave the hard veining of the wood apparent, which is utilised as a natural decoration. Of this you will find in this collection numerous examples. (The smooth surface is obtained by priming.) This is now dried in the damp press, the joints are filled, and the object again placed to dry. Successive coats of perfectly transparent varnish are then overlaid, and on this, frequently, decoration in raised gold or coloured lacquers. The surface is once more rubbed down and covered with a thick coating of moist paste made with a fine burnt-clay powder. Successive layers of varnish are then laid on, time being allowed for them to harden and dry, and each in turn being carefully rubbed down to a glossy smooth surface by the aid of charcoal powder and other polishing processes. In all, for the production of a fine piece of lacquer ready for artistic decoration, no fewer than thirty-three distinct and successive operations are carried out, from the first priming to the final polishing of the lacquer with horn ash. Sometimes the number of distinct operations is from fifty-five to sixty; thus the amount of time necessary for a fine piece of old lac varies almost indefinitely from weeks or months to over a year. Mr. Quin estimates roughly the total minimum occupied in drying a piece of ordinarily good lacquer in the damp press to over 530 hours, divided into twenty distinct periods. This, however, is a minimum, and it is impossible to fix any limit other than that of the varied exigencies for the workman's amount of time spent on some of the finest pieces. It is of course understood that the cheap kinds of lac habitually put on this market do not undergo these variety of processes; for instance, in the lower grade of black lacquer work habitually sold in Europe, the article to be lacquered receives only a single coat of diluted lac coloured with lamp black, and a single good coat of the kind of lac known as Johana lac; while in many of the cases a coating of persimmon juice and lamp-black, or

glue and lamp black, is altogether substituted for the real urushi juice. To produce colours in lac, various pigments are of course added to it, such as vermilion, chrome yellow, Prussian blue. It is only in the inferior modern lacs that oil is freely used, and the introduction of a liberal per-centage of oil greatly facilitates the manufacture; but in lac work, as in oil painting, it is the oil which, as the medium of the colour, is the great enemy of the work in respect to its durability, for the oil with age hardens and contracts, and the lac perishes, and the beauty of the work is destroyed. You know that the process of what is called restoration of pictures largely consists in nourishing the picture with oil. The great enemy of lac, as of oil pictures, is the oil, and it is lamentable that the use of oil has been so largely introduced to aid rapidity of the production of modern lac work. In the production of inlaid lacs of variegated colour the ancient artists of Japan were highly skilled, but owing to the extreme difficulty of working with the pure urushi juice, mixed with the variegated colour (an exceeding intractable material, and one which required infinite patience and skill to build up, layer after layer, a transparent fabric of really artistic effect) the specimens were rare and excessively costly, and the art but little practised. The difficulty was the greater because the urushi juice blackens by exposure to light in the first instance, and when employed the artist could only judge by special skill and experience of what would be the precise effect of colour when, by repeated polishing of successive layers, the ultimate colour would be developed after drying in the damp press and exposure to sunlight—a difficulty such as that which is well understood by European workmen in the treatment of enamels. An attempt was made about twenty years ago to revive fine inlaid lac in these variegated colours. Zeshin, one of the oldest, perhaps the last, of the lacquer workers of the old school of whose boxes and albums I have here some specimens, produced some of this work. Here is a plate made in the old style from the finest branch lac by Zeshin, and bearing his signature. You will see that he has, with infinite cunning, imitated the colour and patina of old bronze, and this plate is one which is particularly interesting as being perhaps the last work of the last worker of the good old school. Not that it is impossible to go on producing such work, but that the modern demand is for something which shall look like this, and be superficially painted to resemble it, without the need

of going through these laborious processes, but also without their permanency. At the end of a hundred years we may prophecy that this plate will retain its pristine beauty. It would be hard to predict that of more than a small proportion of the work which is now being produced. Here also is a large box of which the interior is, as you see, composed in a variegated lac, giving the effect of finely coloured variegated marble, and externally its panels are chiefly in green lac, inlaid with mosaic patterns in lac of various colours. This is a work of the same school. The Minister of Commerce of Japan, who is one of the few who is filled with patriotic enthusiasm for the perfection of the ancient work of his countrymen, and who desired to find the means of perpetuating it, employed for the last International Exhibition at Paris surviving workmen trained in the old traditions, who had been at work prior to the revolution of 1868, and who were willing, for the modest payments then current, to continue to carry out works of art on the ancient principle. This is one of their productions. It is, perhaps, not surprising that, even at a great sacrifice—at a price far below its total cost of production—it found no purchaser, for alongside of much more showy modern work it seemed excessively dear. I have, happily, secured it for my collection, and with the history which I give you of it, it will perhaps attract your interest. It is the work of an artist named Notomi, who still lives, and who is of the highest skill. Mr. Notomi was paid for his labour for making this box 300 yen, or £60. What is generally known as gold lacquer is that which is most highly appreciated in Europe. In the finest varieties of the old gold lacquer, the basis is prepared in the same way as that described; first is built up the Honji, or original lacquer base, by its twenty or thirty processes of successive overlaying of varnish, polishing and drying; then begins the decoration in successive layers in lac; to produce the desired effect a great variety of powders or scales, or thin leaf of gold, alloys, and silver are employed. Mr. Quin enumerates twelve sizes of powder; and it is to be observed that the Japanese artist used gold not as we value it so much, for its glitter, but for its colour. He used pure gold, or an alloy of gold with silver; a gold compound known as shakudo dust, which contained seven parts of pure gold, with three of fine copper powder, giving a metallic effect having a tint of pure copper; or gold mixed in various proportions with vermilion, giving

the red tints or chestnut tints; or a black-coloured gold mixed with finely-powdered camellia charcoal. Sometimes scales of carefully selected green or crimson mother-of-pearl are incrustated. A panel shown at Kew by Mr. Quin has on it 110 specimens of these varieties of compound colours. In making the polished lacs, Hira-makiye or Togidashi, the preliminary stages of the manufacture of the lac base or Honji are gone through, and the design to be produced on the lac is then drawn on tough paper prepared with a size of glue and alum, and then with a fine rat's hair brush, charged with lacquer, the artist goes over all the ink outlines on the reverse side of the paper. The paper is then laid with the lacquer design downwards on the article to be decorated, and rubbed with a whale bone spatula, so that the outlines are transferred to the lacquer surface. Then begins the process of gilding. Those parts of the design which are to be brightest are gone over with a stiff lacquer, and sprinkled with fine gold powder; when the lacquer is fully charged with the powder and superfluous gold dust removed, the object is put into the press, the other outlines which are intended to have a duller tint are then dealt with and again hardened. A new coat of urushi is now applied and again hardened. The whole design then appears in flat gold with the details first painted on with stiff lacquer in slight relief, for they have been twice coated and twice dusted. In drawing in the delicate designs, the fine brush charged with lac and gold for colour is held firm and steady, and the object to be lacquered moved with unerring accuracy, so as to produce the desired lines or shadings. This is a necessity of the stiffness of the urushi with which the pigments are mixed, and requires singular skill of hand. A further coat of urushi is applied and hardened, then the whole varnished surface is carefully ground down with fine charcoal. The surface is watched and treated during this polishing and grinding process to prevent the gold being accidentally reached and injured by the charcoal. It is once more coated with the urushi and once more hardened and dried, and this process continued until the final result is attained. This whole process is described in detail by Mr. Audsley, from whom I have taken this summary, and specimens, showing the principal stages of the manufacture, are to be seen at Kew. The greatest skill and care are required in the powdering, in the gradation of the

effect, and in the colour of the powders, so as to give the perfectly pictorial effect in different coloured golds at different depths, which is attained in the finest of the old gold lacs. It is worth your while examining carefully some of these fine polished lacs of the 17th century, such as the manuscript box No. 183, the despatch box No. 148, and the inros of Shunsho and Shiomi in my collection, in order to study the exquisitely artistic effect which is attained by these truly pictorial and artistic uses of gold as a means of tender colour in decoration, combined with durability and unequalled brilliancy. Of the cheap kinds of gold lac now made by thin dustings of gold on mixtures of lac, liquidified by the aid of camphor, and coloured with red oxide of iron, you will find abundant examples in all the shops, and, unfortunately, in many collections. The chief aim of most of the makers in the production of these modern lacs is to use as thin a lac as possible, as rapid processes, and as thin a layer of gold. In this way, superficially beautiful effects are produced, though the false glitter and coppery lustre reveals itself to the educated eye. Sad to say, the pieces of modern lac are for the most part like the fancy Sheffield razors, "made to sell, but not to last." I am sorry to say that the gold now largely used is a cheap compound imported largely from Germany, known as gold powder; and even fine tin and zinc powders are used in coloured powdered alloys. Often a deceptive appearance is given by covering with lac to which colour is imparted by gamboge and other pigments, so that the tin and zinc seen through this medium have, to the uneducated eye, the appearance of gold.

In the gold lacs in which the pattern is in relief the skill of the artist is shown in the perfection with which he gets the varieties of relief, and in the accuracy with which he obtains definition of outline and perfection of curve. In the saké cups, for instance, which I show you of the School of Koma, with whirlpools of waves, of the 17th century, No. 1 to 3, p. 18, and in the writing-box signed by Shunsho, of the 17th century, with a landscape and fir-trees in gold relief, and in this long dispatch-box entirely in gold lac with a raised landscape, you will notice that every line is drawn with the utmost clearness, and that the surfaces and curves are as perfectly rendered in modelling as if the material were of a kind most easily worked, or as if they had been chased out of the solid instead of having been built up and polished in the

manner described. The perfection of drawing and absolute sharpness of outline in all the lines and minute details is one of the best tests of the skill of the artist. In most of the showy modern lacs you will find a "gumminess," a want of definition in the modelling of the fine lines, and a clumsiness of outline and obliquity of edge, which indicate rapidity of work and want of that conscientious fidelity which cha-

racterises the finest old work. The European demand is for pieces intended for merely decorative purposes. It is idle to expect to have screen or huge bowls made in work as difficult and costly as the necklaces and bracelets which constitute the work of the jeweller in Europe.

But I must now turn from the fascinating subject of lacs to speak of the old Japanese porcelain and faïence.

LECTURE III.—DELIVERED MAY 18TH, 1886.

In Japanese art, the painting is that which offers perhaps the highest degree of beauty, and at the same time, needs the greatest indulgence; and before entering on any study of the schools of Japanese painting, it would be well to premise some preliminary considerations. Japanese critics have always considered that painting is a manifestation of the sentiment which the observation of nature inspires in man, and the older critics insisted that a picture is but the reflection of the image impressed upon the heart of the artist. They use the word "heart" when we should use the word "brain." It was, with them, another form of poetry, with this difference—the poet describes the sentiment, and the painter draws the subject of his inspiration. When the painter could communicate, by his image, to others, "the sensation imprinted on his heart," then he had attained his object. The earlier artists made many experiments. They were of opinion that merely to copy what the eye saw was insufficient, and they endeavoured to reflect the soul of nature, even more than the outline. They esteemed drawings in black and white, which they called light and shadow, much more highly than we do; and it is one result of their theories that no class of work was more highly admired than purely impressionist and rapid, cursive, and calligraphic drawings in Chinese ink. Their most impressionist painters, however, did not think that they could arrive at reflecting the soul of nature without first carefully studying the form, and they passed their early life in training themselves to minute copies of external forms. In their later life they arrived at that point which, in their theory, enabled the artist who had already achieved technical skill to express the impression on his mind, or what he would call the soul of natural objects, by drawing them without a model, and as long habit of observation and memory had impressed their essence and sentiment upon his mind. Thus nothing was more naturalistic and minute than the earlier work of men such as Tanyu and Korin; nothing more ideally impressionist than their later work. But this impressionism

is not an attempt at copying the thing itself, but at reproducing the concentrated inspiration which years of study has imprinted on the mind. Indeed, you will find that, judged without direct reference to Greek or European canons of art, these rapid drawings in ink, these shadowy and almost shapeless outlines or blots of colour, differ wholly from the photographic school of art not only in being technically almost shapeless, but in that, even in their vagueness, and perhaps you will say in the deformity of some of them, they speak to the educated eye in language which you recognise as that of true sentiment. Thus they have an enduring fascination for the student who is capable of resisting coarser impulses, and of appreciating art products which have a standard which is not that of our own schools. To the Japanese the impressionist school, which I shall have to introduce to you, represented by Kanaoka, Takuma, Chodensu, Shiubun Sesshiu, Kano, and especially by Koyetsu, Korin, and Tanyu, was essentially an intellectual school; while the naturalistic school which started with the Chinese school of Ming, and the Japanese school of Maruyama Okio and his followers of the Shijo academy, was recognised as a physical school of art.

The first artist recorded in Japanese annals is a Chinese, Nanriu, of the middle of the 5th century. Of his works, and those of his immediate successors, there are no known examples. It was in the 6th century that we have the first distinct evidence of the establishment of a school of Japanese art, which was then mainly dedicated to the mural decoration of the temples raised in honour of Buddha, whose religion was introduced into Japan at about this time. A wall picture in the temple of Horiuji, at Nara, said to date from 607, is still in existence, and a tracing of it has been presented to the British Museum by Mr. Satow. This Buddhist art, which was introduced into Japan by the Chinese and the Koreans, drew its first inspirations from India and China direct, or through the Corea; and inasmuch as Indian art was influenced by Greek examples, it is not surprising that we can trace a certain

Greek influence in the earliest Japanese works of painting as well as of sculpture. Thus the comparison of the works of the early Japanese painters with those of the earliest Italian painters who worked under Byzantine influence, will readily suggest a common inspiration in the work of both schools from that of the great fountains of Greek art. You will notice this Greek influence not only in the great pictorial work of Kanaoka, which hangs behind me, but also in this grandly sculptured statue of Buddha of the 9th-10th century, to which I have already called your attention, and which is Greek in its draperies and diapers, and its grace and dignity. The history of Japanese painting from the 6th to the 9th centuries is more or less clouded with doubt. Various names are mentioned in the early books, and stories are told of the skill in portraiture of the artists of the Chinese and Korean schools who chiefly practised them. The arts generally, as you have already gathered from the sketch which I have been able to give you of the progress of sculpture, of metal work, of wood carving, of lacquer and, I may add, of architecture, reached a high degree of development in the interval between the 6th and the 7th centuries, and the sciences had made corresponding progress. Music, medicine, mathematics, philosophy, and astronomy all flourished in the 7th century in Japan, and the Buddhist scriptures were printed in the middle of the 8th century. Two of the greatest poets of Japan, whose portraits you will find frequently repeated in the bronzes, lacquer work, and picture books of my collection, were already numbered with the worthies of the past. Hitomaro died in 724; Nakamaro, 716; Narihira, 880; and Ono-no Komachi was still living in the 9th century. You see their portraits in this picture by Ritsuo. In this 9th century the Mikados, with their court, were devoting themselves to the spread and study of Buddhism as a religious system, to the extension and the decoration of its temples, and to art and letters, leaving the cares of government and the strife of battle to the military governors, the shoguns, and their subject nobles, the daimios and princes. Thus it is not surprising that in the first great Japanese artist with whose works we are authentically acquainted in the 9th century, we find pictorial art already far advanced, and, indeed, attaining, in the works of Kanaoka, a degree of perfection which has not been surpassed, or even equalled, by any of the later artists of the Buddhist school. The very few pictures which remain known to us as the authentic works of Kanaoka are entirely

Buddhistic portraiture of deities, and although there are extant traditions deeply implanted in Japanese literature of his surpassing skill in the portraiture of animals, and as a landscape painter, there are no existing examples.

The picture, unique in Europe, which I am able by rare good fortune to show you by Kanaoka, is from the collection of Mr. Wakai. It has survived the destructive influences of time, and still shows qualities of colour and design, which I do not need to eulogise.

As to the artistic merits of this venerable master, the oldest and greatest of his school of whom we have any example, I prefer to quote the opinions of Paul Mantz, one of the most eminent of French art critics. He says of his pictures, that they are still superb in their warm harmony, which is dominated by rich browns, soft reds, and sober tones of gold. The modelling is simple, large, and even subtle; the colouring is advisably toned slightly with yellow, which recalls to our mind a clear bronze of tranquil beauty, and proves to us that we are here in presence of a form of art which has attained to almost complete maturity. The robust school of colour—recognisable from afar in the predominance of the brown note appears characteristic of the early school of Japanese paintings. Passing from Kanaoka to the paintings of the Takuma school, which are here before you—the Meitshio in the 14th century—you will see that the traditions and principles which Meitshio applies are the same that prevailed in the school of Kanaoka. It is a serious art, and Meitshio is the contemporary and homologue of the followers of Giotto. It is curious that, after having learned to admire the 15th century work of Italy and of Flanders, we have now to learn to love the work of the same period in Japan. Masaccio and Van Eyck, Van der Weyden and Ghirlandaio, had contemporary brethren in the far East—brothers in art whose existence they did not suspect. The example which I possess in my own collection, and which is attributed to Kanaoka, has suffered much.

Among the stories of Kanaoka's skill, which are most popular, is one which relates that the peasants of the province of Omis, much disturbed at night by the nocturnal ravages of some creature which trod down their gardens, destroyed their flowers, and ate the herbs, laid wait for him one night, and gave chase to the intruder who proved to be a wild horse. They chased him till he disappeared into the temple.

Entering the temple he was not to be found, but as they stood wondering in the hall, drops of moisture fell upon their heads, and looking up they found that they were falling from one of the horses in a picture by Kanaoka; so life-like was he that he had escaped from the canvas and had only just resumed his place, and was still sweating. This belongs to a type of story which is familiar in Chinese traditions, and Kanaoka is not the only artist to whose genius this childlike supernaturalism pays a like tribute. The evidence of our own eyes suffices to show that the genius of Kanaoka justified something like hero worship. From his time painting was not only the pursuit of academies and schools of artists of the Buddhist and lay type, but the favourite and highly esteemed accomplishment of nobles and of princes. One of the most celebrated artists of the immediately succeeding generation, Tadahira, is said to have painted a cuckoo upon a fan which uttered its characteristic note whenever the fan was opened, and Tsunenori to have drawn a lion so life-like that other beasts fled from it (Anderson). In the collection of stories and sketches in a famous romance of the 10th century, there is an account of a competition of painting before the Emperor, carried out with much ceremony, and in which the pictures shown are described in the following words:—

“Look for another instance at the eminence which has been attained by several of the artists of the Imperial College of Painting. Take indeed the case of draughtsmen in black ink pictures, such as those of Mount Horai (P'êng-lai) which has never been beheld by mortal eye, or of some raging monstrous fish in a rough sea, or of a wild animal of some far off country, or of the imaginary face of a demon, which are often drawn with such striking vividness that people are startled at the sight of them. These pictures, however, are neither real nor true. On the other hand, ordinary scenery of familiar mountains or calm streams of water, and of dwellings just before our eyes, may be sketched with an irregularity so charming, and with such excellent skill, as almost to rival nature. In pictures such as these the prospect of gentle mountain slopes and sequestered nooks surrounded by leafy trees are drawn with such admirable fidelity to nature that they carry the spectator in imagination to something beyond them. These are the pictures in which is mostly evinced the spirit and effectiveness of the superior hand of a master, and in these an inferior artist would only show dullness and inefficiency.”

In the books there are long lists of Buddhist masters of the 10th century down to the 14th

century, but of their work, or rather of what is known of them, I cannot further speak to you to-night in this short available hour. The greatest name next to that of Kanaoka in the history of Buddhist painting in Japan, is that of Meicho, in the latter part of the 14th century, better known as Cho-Densu (Cho, the priest.) In life, therefore, as in date, and in the style of his work, Cho-Densu, of whose brush I show you a fine work, may be compared with his contemporary priest, Fra Angelico. (Cat., Kakemonos, No. 4.) I need not say that such examples are excessively rare. Meichō is represented by fine examples in the Anderson collection at the British Museum.

He lived a simple and devout life, and his genius can, it is said, be only rightly estimated by a study of the great series of pictures by him, still extant, of the 500 disciples of Buddha, in the Temple of Kioto. “Here the artist's strength has had full play, and he has achieved a veritable triumph in the striking individuality which he has impressed upon each of the multitude of figures, while preserving the common link of intellectual dignity which binds them together as the arhat or the men who merit worship” (Anderson). The Buddhist school of painting continued to a recent date, but fire and war, and the decadence of religious sentiment, have brought about gradually the extinction of the school, and the destruction of a large proportion of its best productions. The Japanese Government are becoming alive to the importance of preserving the traditional treasures of the past, and the conservation of those which are still extant may be looked for. The few works extant of the earliest and greatest masters are already regarded with an almost religious veneration. To this it may be hoped will be added an intelligent historical sense of the importance of collecting and preserving them as artistic monuments. When we contrast the Buddhist school with the secular paintings of the Japanese academies, to which I shall now pass, you will at once notice that the Buddhist paintings are characterised by the lavish use of gold, and a rich combination of strong body colour, without any trace of *chiaroscuro*; such a combination of gold and black with strong primary colours required all the sense of colour which the Oriental artists possessed, to prevent their effects from being harsh, crude, and glaring. You must judge of the Buddhist art, not by the European standard or by comparing it with any other school than its own; you must remember its materials, its limitations, its want of science, and its strictly

limited traditions. Under any circumstances you will admire the solemnity and sincerity and the religious sentiment of Kanaoka and Cho-Densu.

THE YAMATO AND TOSA SCHOOLS.

The essentially native school of Japanese painting, known as the Yamato school, is a Japanese modification of Chinese art, and its earliest and most prominent founder named Kasuga Motomitsu, is placed at the beginning of the 11th century, but, as we have seen, Kanaoka himself, in the 9th century, drew horses and landscapes, as well as sacred subjects, and it is certain that Motomitsu learnt painting from the followers of Kanaoka. In the 13th century, one of the most famous artists of this Yamato school, Fujiwara No-Tsunitaka, assumed the title of Tosa. This native or Yamato Tosa school is one which resembled in its main characteristics the Chinese school, but they painted with a finer brush, and they adopted a conventional, stiff, and very incorrect rendering of the human form. The majority of their pictures have much of the character of Missal paintings, and are harmonious and elaborate in drawing, and very rich in colour; but with few exceptions, I cannot profess to feel myself in sympathy with the work of this school of artists, and in showing you some of their productions I do so as a matter of at least as much archæological as purely artistic merit. You will recognise delicacy of brush, richness of colour, and some power of characterisation, but pictures of the court ceremonials treated with wearisome and unnatural stiffness, and absence of freedom of design, force of attitude, or depth of sentiment, testify only too strongly to the heavy fetters which a strict conventionalism imposed upon a school of artists who certainly possessed great skill of brush, sense of colour, and skill in drawing details.

THE CHINESE SCHOOL.

The Chinese school was undoubtedly the earliest of the pictorial schools of Japan, and as I have mentioned, it was the impulse from Nan-riu and the study of the pictures of the earliest Chinese painters which originated the secular school of Kanaoka, as well as the Buddhist pictures. But the Japanese diverged from the Chinese traditions, and developed, through the original genius of Kanaoka, and in the style of the native or Yamato-Tosa school, qualities which obscured the characters of Chinese painting; nevertheless, from the 9th to the 14th century, there were many of the

Japanese artists who preserved the Chinese traditions. In the 15th century Yosetsu, a priest of Kioto, established an academy for the study of the works of the artists of the Sung and Yuen dynasties of China. It is doubtful whether he was of Japanese or Chinese origin. Of his pictures, examples are rare, and I have never seen any, and am not aware that there are any in Europe; but three of his pupils, Shiubun, Sesshiu, and Kano Masanobu, became renowned, and two of them, Sesshiu and Masanobu, founded schools which have had enduring influence and show original character of their own. You will find authentic examples of these masters in my collection. To appreciate the works of this school, it is necessary to remember that they are to be judged from quite a special standpoint. They belong in their origin to what is known as the caligraphic school. Among the favourite subjects are landscapes idealised, frequently painted in monochrome, vigorously outlined with a free brush, destitute of perspective, and wholly opposed to any naturalistic rendering of landscape effects; nevertheless, the effects of distance and of atmosphere are produced by delicately graduated washes of diluted Chinese ink. The favourite subjects of Chinese story and mythology, the Rishis, the sages, the mythical trees, the dragons, the tortoises, the moon and plum blossom, the peacock and peony, or the lion and the peony (king of beasts, and king of flowers or of birds), the Buddhist saints; the revelry of the red-headed shojos and imps of alcohol; the tiger with the bamboo in whose jungles it hid; birds and flowers; anthropoid metamorphoses of the fox; the shokei or demon queller; the eagle and the hawk; the crane; the wild goose; the carp incessantly returning to its task of jumping the falls (emblem of undaunted courage), destined sometimes to be rewarded by success, and by transformation into the dragon shape and assumption to the clouds; the mandarin duck which pines to death for a lost mate and is the emblem of conjugal fidelity; Daikoku (god of wealth) striking the earth, with whose hammer strokes the bag fills with rice; Jurojin with his supernaturally elongated head significant of his vast wisdom; Hotei ruling in vagabond jollity with his lucky bag and attendant group of playful children. These are all subjects which recur again and again in the pictures of the Chinese school, all of which have their mystic symbolism and their attractive appeal to religious sentiment, to traditional

sympathies, or to associated ideas of poetry, of natural beauty, or of quaint humour. Like subjects are found in the other schools of painting. In the Chinese school they interest us especially as being portrayed in the style of the artists of the middle empire who first originated most of these traditions and ideas, and whose calligraphic style was particularly adapted to render them with unforced felicity.

Sesshiu, who founded a school known specially by his own name, was strictly a follower of the ancient Chinese school of Tang revived in the 15th century in Japan. It is told of Sesshiu that the priest under whom he was placed vainly endeavoured to give him an adequate religious training, and insisted, fruitlessly, on his abandoning his artistic tastes. One day, however, he tied him to the temple pillar, his hands fastened behind him, as a punishment for idleness. On returning, he found he was gone, and on the floor were fragments of the rope and a number of rats, which scampered away. The explanation which the young Sesshiu was able to give, was that he had beguiled his weariness by drawing pictures of rats on the ground with his toe, and that these had presently started into life, and had gnawed the cord with which he was bound. After so distinct an indication of the artistic vocation, Sesshiu was of course left free to follow his inspiration. He became a pupil of Yosetsu, and then passed into China, where he studied Chinese painting at its source. His work is celebrated for its freedom, breadth of design, and poetic suggestion. There is a famous group by him of children at play, which was exhibited last year in London to the few who are interested in ancient Oriental art. It is reproduced by M. Gonse. I have no specimen of Sesshiu's work, but I can show you here a landscape by Keishoki, a pupil of Sesshiu, who flourished at the end of the 15th century, and whose landscapes greatly resembled those of Sesshiu, and are almost equally celebrated; and there is here before you his picture of the Shoki, or demon queller, which is interesting as being intermediate in style between that of Sesshiu and of Kano Masanobu, fellow-pupil of Sesshiu, who became the founder of a new school, of which I have now to speak to you, and which has been known, from the 15th century to the present time, as the Kano school.

THE KANO SCHOOL.

The Kano school was founded by Kano Masanobu, born about 1424—a pupil, it is said,

of Skurbun and Sôtan. His son, Motonobu, became the actual head of the school. He was born 1477, and has been ever since recognised in Japan as the greatest of the Japanese painters of the 15th century, and as the chief founder of the vast reputation of the school. He was the friend of Goto Yujo, the Benvenuto Cellini of the 15th century, of whose metal work you find specimens below. He was married to the daughter of Mitsushige, and his fame then and since spread throughout the country. He received the honorary title of Hogen, and is habitually referred to as the Ko-Hogen or ancient Hogen, to distinguish him from the numerous artists who later received the like honorary title. In Motonobu we see the highest development which Japanese genius attained while working in the chains of the Chinese calligraphic style. His work is dashed in with the free brush and firm rapidly drawn outline, which were thought to be the highest achievements of artistic skill by the painters of this school; but in this picture of the Rishi (Tekkai) exhaling his soul (his spiritual essence), (Cat., Kakemono, No. 14, reproduced in Anderson's "Pictorial Glyptic Arts of Japan") and in these delicate paintings of birds and flowers (Cat., Kakemonos, 11-16), you will recognise a true artistic genius which illuminates his figure sketches with life and vigour, and gives to his landscapes and flower pictures a tender sentiment far removed from any merely artificial school. Travellers in Japan ascending mountains and hill tops, whence beautiful views are discerned, come frequently to monumental stones, beneath which is said to be buried the pencil of Motonobu; for so much was his pictorial genius venerated in Japan, that in many spots, celebrated for the natural beauties of the view, the tradition long lingered that Motonobu standing there had endeavoured to depict the natural beauties of the landscape, and impatient at the difficulties which even his genius felt in fixing on the paper the evanescent beauties of the scene, had thrown to the ground his pencil, which was buried beneath this monument. The prevalence of this fanciful tradition in various localities testifies of course only to the wide-spreading fame of Motonobu, and to the traditional veneration for his talent. I am fortunate in being able to show you several authentic specimens of the rare work of this great artist who is known as "the Raphael of Japan." Next to Motonobu in talent, in this school, ranked Tanyu, in the 17th century. Tanyu was the

grandson of Eitoku in the 16th century, who was himself the grandson of Motonobu. Tanyu was one of three orphan brothers, and in his childhood the fame of the school of Kano had greatly declined. All three of the brothers, Tanyu, Naonobu, and Yasunobu showed marked pictorial genius. The story runs in great detail that they were brought up and carefully trained by their grandfather, Eitoku, in the traditions of the school of Kano Monotobu, but in order that they might not fall into servile imitation, they were trained apart from each other. They were taught to go direct to nature for their inspiration, and lest they should become too strictly imitative, they were not even allowed to see each other's work. Tanyu was the most famous of the three and rose to the highest honours of the State to which a painter could aspire. He received the title of Kunikuo Hogen, equivalent to that of minister of the imperial household, and a higher grade than that of Hogen. His generosity was equal to his fame and wealth, and many stories are told in illustration of it. His ablest pupil was Morikuni, who was very dissolute and untrustworthy, and acquired the bad habit of not only skilfully imitating his master, but of forging his signature. To wean him from this habit of too close imitation, Tanyu dispatched him to a distant province, with ample means for spending time in original study direct from natural sources. After a year or two he visited the district, and on arriving he made himself known as Tanyu to the innkeeper at whose house he stayed. This statement, however, was received with derision. 'Tanyu, they said, is already here; we have one of his paintings in the house, and he is too well-known and is too highly esteemed in this district for an impostor to have any chance of imitating him. Brought in front of this picture, Tanyu recognised the work of his errant pupil, but rather than expose him, he endured the humiliation of being supposed an impostor, and at once returned home. The early work of Tanyu is that almost of a miniaturist, so minute was his drawing and so careful his study, and his earlier pictures are said to be very much in the manner of the Chinese artists. His later pictures, however, are impressionist in the highest degree, and an album which I have in my possession painted by Tanyu shows an extraordinary power of brush, in giving, by a few almost shapeless blotches and strokes, impressions of mountain scenery shrouded in mist, of lakes on which float

shadowy boats, and defiles across which pass processions of travellers. One of the drawings is reproduced by Anderson. Examined closely, they are nothing but rapidly touched-in blotches of Chinese ink, sometimes a thin wash and sometimes a rapid and heavy blot; but looked at from a distance, there are poetic effects of mountain, lake, cloud, treated with an effective impressionism, which artists skilled in the brush will recognise—a work only possible to a man thoroughly skilled, in the first instance, in a minute knowledge of natural form, and perfectly sure of himself, and secure in the results which he could produce by the slightest means. It is impressionism carried to the extreme; one which our latest 19th century artists here and in France recognise and sometimes reproduce without always possessing the perfect knowledge of artistic effect, and the security which Tanyu acquired by elaborate drawing and persevering study in his early life. There are many fine examples of Kakemonos by Tanyu in the collection of the British Museum.

THE SCHOOL OF MATAHEI (POPULAR).

Early in the 16th century Matahei, a pupil of Mitsushige, one of the masters of the Toza school, set himself free from the formal influence of that academy, and began a school of popular painting purely Japanese, which is most habitually recognised in Europe as characteristic of the genius of the people. Departing from the traditions which confined an artist to depicting ancient traditional subjects, court ceremonials, historic and legendary personages, he became interpreter of the national life of the people, and of the figures which he saw around him. The specimens of his work at the later period of his art are as rare as they are refined, and are highly prized. I have been able to obtain the example which I show you, than which it is generally admitted no finer exists (engraved in Anderson's "Pictorial Arts").

In this picture of the 16th century by Matahei, you will recognise a delicate draughtsmanship and a vivid and life-like characterisation; while the harmony and delicacy of colour are equal to anything which contemporary art has produced. Two of his most famous followers are—Moronobu, of whose works I have no specimen, and Choshun, to whose brush we owe the brilliant but harmonious and graceful picture of the Japanese lady in full costume which hangs before you, and which has been beautifully

reproduced in coloured chromolithograph by Mr. Audsley in the fourth part of the "Ornamental Arts of Japan." Moronobu was the first artist of repute who made a speciality of book illustration, and the first signs of the great powers of the Japanese engravers are found in the illustrations of numerous books by Moronobu interpreting the life of the Japanese gentlemen and gallants of his time, as well as in his illustration of poems, scenes of Japanese story, and drawings of beautiful women. I shall have presently to refer again to this school of illustrators, but, meantime, I must complete the outline which I have to give to you of some of the leading painters of kakemonos.

THE SCHOOL OF KORIN.

Korin was the outcome of the school of Koyetsu. Koyetsu was a man of original genius belonging to the Tosa school; he was born at the end of the 16th century, and died in the middle of the 17th century. He was at once a pictorial artist bred in the traditions of the Tosa academy, a man of letters, an eminent expert in what was then a special department of knowledge—the forging of sword blades, and the determination of the history of the ancient swords—a great chajin, or master and expert in the tea ceremonial, and skilled to a high degree in the decoration of lacquer. I have mentioned Koyetsu, in speaking last week of lacquer, in which art he originated a new and bold school of decoration, in which Korin, on the one hand, and Sotatsu on the other, his two most distinguished pupils, became accomplished masters, and founders of a distinctly-original and masterly school of decoration. Ogata Korin, who died in 1716, at the age of fifty-six, was essentially a decorative artist, remarkable for the vigorous adoption of an intentionally flat and conventional style of drawing, audaciously impressionist, but possessing great resource of colour and striking originality. I show you two kakemonos from his hand, the one a strictly decorative design of peonies and leaves, and the other of birds and flowers (26-29). It is as unnecessary as it would be difficult to describe a style so purely original and conventional as that of Korin, and of which a merely casual inspection leaves a permanent impression upon the mind. This screen, in which the whole background is in skilfully varied tones of yellow gold, with masses of white chrysanthemum flowers, formally treated and raised in low relief, enriched with spring-

ing green leaves treated with consummate firmness of line and decorative skill, is one of the finest known specimens of the style of Korin as a decorative artist, and is a noble work characteristic of the sense of colour and design peculiar to the Japanese genius. Of Korin's work as an artist in lac, and the school which he founded, you will find numerous examples in this collection, and I have already referred to his influence in founding a school in lacquer as in painting. His brother Kenzan, the famous artist in pottery, came under his influence as a painter and as a lacist. I have shown you some of the rare specimens of his lac, and much of his work as a potter. The Kakemono representing dogs at play (Kakemono, No. 29) is a good example in painting of Kenzan's highly impressionist style, and perhaps you will think it is carried to too great an extreme, but studied with some sympathy, and at a distance at which its qualities can be appreciated, no one can deny its masterly skill. A contemporary of Korin was Sotatsu, whose delicate brush work is exemplified in this picture of street mummers masking and dancing (No. 22). According to the traditions of the records of the school of Kano, Sotatsu, and indeed Korin belong to the teachers of that academy, and were pupils of Kano Yasanobu. This is a tradition of the Japanese books, and it is the theory to which Mr. Fenalosa, following the Wakusho-gwa-shiuran, maintains, and to which he gives his critical adherence. I would by no means enter into the lists with Mr. Fenalosa, whose knowledge of the practice and history of the historic schools of Japanese art is profound, and based upon long continued study and the examination of an immense number of examples of the works of the Japanese artists in his own collection, and studied on the spot in various localities in Japan; but I confess that in the work of Sotatsu I can discover no similarity whatever to any of the works of the Kano school, and no trace of the influence of their style. That, however, is an academic discussion into which you will not care to enter. The school of Korin had but few followers among the painters, but it was revived by Hoitsu at about the beginning of the present century, who published collections of the designs of Korin, and established in the beginning of the century a new Korin academy, which rescued from comparative oblivion this original and characteristic branch of Japanese pictorial art. I show you three works of Hoitsu (Nos. 43-45), in which you will recognise the decorative style, and

rich instinct of colour little inferior to that of the master.

THE NATURALISTIC SHIJO SCHOOL (SCHOOL OF OKIO).

The naturalistic school of Japanese art may be said artistically to commence with Okio (born in 1732). Of the work of this most famous master you will be able to judge by the picture which I put before of the three puppies at play (No. 32); by this picture of the winter flight of Tokiwa, mother of the two lads, Yoritomo and Yoshitune, destined to become the founders of a great dynasty of shoguns (No. 33); while by the landscape (No. 34), and in a less degree by the fox (No. 35), you will see how far he departed from the traditions of the Chinese school in which he was probably bred; how true he was to nature; how perceptive of the grace of animal forms; how refined and harmonious in colour, and how just in balance. I think no picture in my collection attracts more general admiration from the quite uninitiated observer than do these products of the brush of the great founder of the naturalistic school. It is recorded of Okio that his faithful study of nature led him habitually to consult peasants and unlearned persons as to the impression produced on them by his pictures, and there are many curious traditions of his sacrificing some of his best works to the pointed criticisms of merely peasant critics. Among the mass of more or less clever imitations of Okio, which the popularity of his style, and the attractiveness of his subjects have produced, it is not always easy to discern true from false Okios. There are probably as many spurious Okios and Sosens in existence as there are sham Rembrandts and Vandykes, and before paying a large price for a kake-mono, either of Okio or Sosen, it is well to refer them to an expert in order to be sure that you are not acquiring a merely clever imitation. His seal is unscrupulously forged, and his style is still dexterously reproduced. I have mentioned here incidentally the name of perhaps the most celebrated master of the naturalistic school in animal painting next to Okio, Sosen. Sosen was born in the year 1746, and died in 1821. He was an animal painter of wide range, but his favourite subject was the ape, and he is especially noted for his drawings of monkeys. He has two styles: the one delicate and sometimes elaborate, the other rough and impressionist. The panegyric of Sosen is now in the mouth of every one. His original works are sought after by

all collectors of Japanese painting, and they speak directly to every eye. He approaches more nearly to the European standard of naturalistic painting than perhaps any other Japanese artist; the humour and malice, the human passions of affection, greed, and maternal love, the quaint attitudes and anthropoid characteristics of the monkey have never been depicted with equal fidelity and sympathy (36 to 39). The pictures I put before you speak for themselves, but here also you must be aware of the innumerable forgeries with which the demand for Sosen's work has flooded the European market. His son Sosetsu rivalled his father, but never equalled him. There is an artist, Gansen, of the highest talent, who imitated Sosen with the utmost skill, and it is unfortunate that he should have carried his imitation to the extent of habitually applying Sosen's seal to his own work, which is quite good enough, as this picture signed by him in his own name will show you, to stand on its own merits. There is one little characteristic which will assist you, apart from study of the brush work of Sosen, to distinguish the imitations from the originals, and that is that Sosen recognised very clearly the peculiar angularity of the joints in the ape, and you will find it always well marked and defined. His imitators failed in this respect, and in most of the imitations you will find a roundness of the articulations of the arm and leg which is untrue to nature, but which is very general in all forgeries which I have seen. So, for instance, in the admirable reproduction in chromolithography in Mr. Audsley's last beautiful work on the "Ornamental Arts of Japan," it is quite easy for the expert to see, even in the chromolithograph, that this is a reproduction of a clever forgery of Sosens and not of an original work. I am drawing now to the end of the Japanese artists. Next to Sosen must be placed Ippo, celebrated for his drawings of birds and flowers, an artist of the early part of this century, whose picture of a bird and cherry blossoms (No. 55) you will admire as belonging to the most successful efforts of the school; Hoyaen, also a bird and flower painter, of consummate skill, whose son is still doing very good work, but of a more degenerate character (52-53); and Keibun, whose bird drawings are excellent, but of him I cannot show you at present an example. There is one original artist, a contemporary of Okio, who founded a school which is known by his name, Ganku. The style of Ganku is in its origin essentially

Chinese, imitating the artists of the Sung dynasty. His powerful drawing and specialties of colouring gave him a great reputation (especially in the drawings of tigers), and established him as the head of an academy at Kioto, in which he had some noted followers who adopted the first part of his name, according to the Japanese custom, and were known as Gantai, Gantoku, and Ganrio. I come now to the school described as the artisan or Ukiyo school.

THE UKIYO-SCHOOL.

This school shone most especially in its engravings and illustrated books. As was the case in other branches of Japanese art, the first engravings of Japan were Buddhist pictures accompanying short prayers, engraved on wood, and hand-printed on paper. The Buddhist Bibles are often accompanied by illustrations, but in later days the glory of the great school of Japanese book illustration belongs principally to the popular school, and to the school of Kano. In the popular school, Hishikawa Moronobu illustrated a number of works which were delicately printed with fine black ink, between 1670-1700. Copies of these are rare, and highly valued.

The pupils of Moronobu developed this branch of art in Yedo, and towards 1700 Torii-Kiyonobu and Okumura-Masanobu extended the renown of this school.

At Osaka, an artist of Kano, Tachibana-Morikuni, published successively a series of about twenty works, which appeared in more than 100 volumes.

At Kioto, Nishikawa Sukenobu illustrated books of poetry. His drawings are studies of manners remarkable for their grace. Fashion and the rivalry between the three great cities tended to help to raise the xylographic art of Japan of this period to a pitch of great perfection.

An artist of Yedo, Suzuki Harunobu, who had already published illustrated books of the most exceptional talent, occupied himself with perfecting colour printing; a process which had, however, been employed at least as early as 1695, though it is not known by whom it was originated. Some documents ascribe the credit to Moronobu, others to Torii-Kiyonobu, and others to Nishimura. These illustrated sheets, which were usually coloured red and powdered with gold, are, however, of a somewhat primitive character. Much study, and many experiments, had prepared Harunobu to take advantage, in 1675, of an opportunity

which occurred at the great Shintoist festival which took place at the temple of Yushima, at Yedo. Two young girls performed on that occasion in the sacred dance in the temple with great success, and Harunobu published coloured wood engravings of these dancers which were much in advance, in their perfection of colouring and drawing, of anything which had been seen, and he achieved great fame. He then successively published a series of coloured works, which opened a new period in the history of this popular Japanese art. Soon his contemporaries began to use to advantage the new invention, and among these, Kita-wo-Shigemasa and Katsukawa Shunsho distinguished themselves. They published a magnificent series of books illustrated with coloured engravings, preserving, in the first instance, the *format* of Harunobu.

An artist of the Torii school struck out a new line, and made further progress. This was Seki Kiyonaga. He enlarged the size, and issued plates composed of three sheets. In the work of Kiyonaga the design, colour, and grace of line leave little to desire, and the form which he adopted in 1775 has remained the classic model for the subsequent schools of Japanese engravers and colour printers. The tone and colour of Kiyonaga were continued by the great draughtsmen who followed him, such as Kita-o Masayoshi and Kita-o Masanobu (both of the school of Shigemasa), Hosoda Yeishi, Korôzai, Kitagawa Utamaro, Utagawa Toyokuni, all of whom produced remarkable works.

Shunsho adopted a special long and narrow form in his colour drawings, and in this form he published a long series of representations of dramatic scenes and celebrated actors. His pupils, Shunko and Shunyei, were almost as skilful as their master. During this period the school of Torii continued to publish flying sheets of coloured engravings of theatrical scenes, and portraits of actors in the old form, with inferior colouring, and on paper of secondary quality. Kiyomitsu, however, a master of this school, produced very graceful drawings, notwithstanding these defects. An artist named Ippitsusai Buncho adhered to the colouring of Harunobu, and the *format* of Torii. His drawings of actors push the affectation of grace even to feebleness, but there is something exceedingly refined both in the colouring, and style, which is peculiar to Buncho.

A young artist, who became the pupil of Shunsho, and whose first career was that of a

man of letters, quickly showed extraordinary artistic talent, and renouncing the literary career, he became the popular artist of his time, and has left a reputation which has overshadowed that alike of his predecessors and of those who followed him. This was Hokusai. He published a long series of illustrated books and coloured sketches towards the end of the 18th century, which produced an extraordinary sensation in the artistic world of Japan from their individuality of design. The marvellous fertility of his imagination, and the power which he possessed of representing every variety of subject in the range of ordinary life and of nature, with truthfulness, humour, and unerring accuracy of design has never been surpassed.

The works of Hokusai have achieved so world wide a reputation, and have been the object of such careful study by nearly every one who has written on the pictorial and xylographic art of Japan, that I needly only refer you to the monographs of M. Duret, to the chapters of M. Gonse, and to the pages of Mr. Anderson for his eulogium. Mr. Whistler, in the peroration of his address on art last year, spoke of Hokusai as the greatest pictorial artist whom the world has seen since Vandyke. His drawings form the staple of the illustrations of Reed, Alcock, and others in their chapters on pictorial arts. I put before you not only a number of his surimono and sketch books, hand-printed from his drawings, but I am also able to show you a remarkable specimen of his hanging pictures or kakemonos, in this picture of Okumé expelling the house demon on New Year's-day with a shower of beans. This has been admirably reproduced by Mr. Audsley in a chromolithograph in the "Ornamental Arts of Japan." I am further able to show you this unique collection of upwards of forty drawings made by Hokusai for a work which he had projected, but of which only a part was published, illustrating "Extracts from the One Hundred Poets of Japan." The existence of these drawings was unknown either in Japan or Europe, and they constitute an unique treasure. They came into my possession quite recently, with documents absolutely confirming their authenticity, which, however, requires no confirmation. You have only to look at the marvellous accuracy and rapidity of the draughtsmanship which is visible in every line of them, the certainty and delicacy of touch, the infinite fancy and the genius which they display, to satisfy yourselves that they are from the

hands of an unsurpassable master—one in whom the *vis comica* is often carried to the point of caricature, but who is quite unique in his fancy, his skill, and his method of execution, and who largely deserves the enthusiasm which is lavished on him. These drawings, like most of Hokusai's works, were intended to be cut in wood, and were drawn upon thin paper for this purpose. Had the work been completed, they would have been destroyed, as have been the others of the series which were published. The process of the Japanese wood engraver was to affix the original drawing to the blocks, so that the original drawing was destroyed in the act of cutting the block. It is only owing to the circumstance that the intention of completing the work (of which the first half has been published) was abandoned, that these drawings still exist in their original state as a precious memento of the handiwork of this great master. I have been applied to by M. Gillot, of Paris, to allow them to be reproduced by one of the modern photographic processes, which will, of course, in no way injure the originals; and as I think it would be churlish not to facilitate the reproduction and publication of these delightful and hitherto unknown series of sketches, I have with pleasure consented. Many of the most exquisite productions of Hokusai are coloured sheets known as surimono. Surimono correspond, only in a more artistic fashion, to our New Year's cards. They are flying sheets of illustrations, the production sometimes of an accomplished artist, sometimes of an amateur, carefully printed by hand in colour, and they were sent to friends on the occasion of the New Year's-day. Hokusai was distinguished above all others in the production of these surimono, and some of his most exquisite and artistic designs are in this form. Some of them are delicately produced in M. Gonse's book. The year 1804 was a year of general festival in Japan, and New Year's-day was celebrated with great pomp on that occasion, for in the lunar calendar of Japan the ages are divided by a series of sixty years, and 1804 was the first year of a series corresponding in the Zodiac to Kinoyé-Ne, an emblem of Daikoku, the god of prosperity, and this, therefore, was looked forward to as a good year, which would bring happiness and fortune. Surimono were largely produced this year, according to the fashion which had commenced in the 18th century, as a sort of luxurious visiting card exchanged on the New Year's-day, and

Hokusai put forth his greatest efforts to meet the demands of his patrons. The *surimonos* of Hokusai are among the most beautiful products in colour printing which are known to artists. Hokusai's *surimonos* have been collected with great avidity at high prices, and although he produced a considerable number, they are now very scarce and difficult to obtain. The pupils of Hokusai, such as Hokkei and Gakutei, also issued exquisite *surimonos*.

From this date the large *format* which Kiyonaga had introduced passed into hands of the popular artists, and became universally adopted through the efforts of Toyokuni and his school. They were skilful draughtsmen, and produced remarkable coloured sheets, but the great demand for them and the low price at which they were sold, brought about a gradual decadence both in colour and finish. Hokusai produced, in addition to these coloured engravings, a considerable number of book illustrations either in black, or black slightly coloured, and a selection of his works is an illustration of the whole life and nature of Japan in his days. The whole list of the works of Hokusai is hardly yet authoritatively made out. To understand fully the genius of Hokusai it is necessary to follow the whole range of his most fertile genius.

Ichirûsai Hiroshigé was an artist who published some interesting series of coloured wood engravings, among which especially is a series of studies of landscape of the route of the Tokaidô; they are much esteemed by reason of his having introduced better elements of perspective than his contemporaries.

The school of Toyokuni was continued by Kunisada, an able artist, who adopted the same name. An artist who also greatly distinguished himself as an engraver in colours at the beginning of this century was Kuniyoshi. Haségawa Settan was a designer, who illustrated, among other things, the twenty volumes of Yedo-meisho with talent. Of many of these you will find examples in the collection which I have placed in the Library.

Illustrated books and coloured engravings have fallen into a state of great decadence in Japan during the last twenty years, and the specimens which are now produced are very apt to be crude and violent in colour, rough in execution, and imperfect in drawing.*

* The pioneer European student of the history of Japanese painting was Mr. William Anderson, of St. Thomas's Hospital, formerly medical officer to the British Legation in Tokio. An accomplished artist, a critic of cultivated taste and cool judgment, a keen and laborious student of Japanese

THE OLD JAPANESE PORCELAIN AND FAÏENCE.

By the common consent of the students of ceramic art, the Japanese were, and are, the most accomplished and artistic potters that the world has seen. In some departments they were excelled as artistic makers by the Chinese, their original masters. The fire and the brilliancy of the vitrified enamels, and the lustrous glazes of the old Chinese porcelain works have never been equalled. The monochrome porcelain of the Ming and Kienlong periods, the ruby, *sang du bœuf*, imperial yellow, crushed strawberry, peach bloom, moonlight blue, camellia green, apple green, and other rare enamel porcelains of old China always have been, and still remain, inimitable. They are as much admired, and even more highly prized, to this day in Japan than even in China or in Europe. Yet, strangely enough, it was to the quality of the porcelain of Japan that its great artistic fame was chiefly due in Europe during the 17th and 18th centuries. The peculiar kind of porcelain known in this country as old Japan ware, and described by Jacquemart as the "*chrysanthemo-pæonienne*" ware, was imported in great quantities through the Dutch monopolists of Deshima, and formed the delight of patrician buyers for upwards of 200 years. It was chiefly the product of the province of Hizen, and still forms the basis of the great collections of Dresden, and of many of the great houses and palaces

literature, and personally endeared by charm of character to the most enlightened classes of Japan, he turned to excellent account his learned leisure, his taste for collecting, his rare opportunities, and his studies in Japan. His essay on the translations of the "*Asiatic Society of Japan*," for 1878; his introductory summary of the history of Japanese pictorial and glyptic art in the hand-book for Japan; the notes with which he supplied Sir Edward Reed for his work on Japan; his catalogue of the Japanese and Chinese collection of paintings, which are now treasured in the British Museum (and of which he, with characteristic kindness, allowed me the opportunity of reading the proof-sheets); and, finally, his monumental work on the "*The Pictorial and Glyptic Arts of Japan*," have for the first time brought to our knowledge the historical details of the subject. Beyond this I am personally indebted to him for the first guidance of my uninitiated footsteps in what was to me an unknown land; and for every ready criticism and advice in the difficult task of selecting or rejecting examples from among the many hundred—I may say thousand—*kakemonos*, out of which, mainly by his aid, my collection has been brought together. To those who study carefully Mr. Anderson's work, little of anything I have to say to you will be new. All that is learned and authentic you may fairly attribute to Mr. Anderson and Mr. Hayashi; and I fear that you will have to hold me responsible for many errors and for some rash judgments in the individual criticisms, explanations, and eulogies which I present to you as a running commentary on the hanging picture-rolls (*kakemonos*) of the old masters of Japan, with which the walls and screens around you are hung from my collection.

of Europe. It is not to be undervalued. In some of the fine specimens, paste, glaze, colour, and decoration are alike admirable. The passion for it proved a mine of wealth to Dutch traders; but it was at the same time somewhat gaudy and monotonous in decoration. It was always a secondary product, manufactured exclusively to please the European taste, and in European sizes and shapes; the huge vases and *garnitures*; the great bowls, and the long series of plates of this old Japan ware had nothing in common with the Japanese taste, and are of little value now beyond their traditional interest, and the recollection of the part they once played in the decorative and domestic history of Europe. The glory of old Japan in its porcelain, were the works of the private kilns of certain of the princes, and the choicest works of the old makers of blue and white and of Kakiyemon and Kenzan, which were little seen in Europe until the last thirty years. The specialty of the Japanese *keramists* was their *faïence* and hard stoneware, the Raku ware, Kutani, Bizen, Oribe, and old Satsuma. Of these highly characteristic specimens of the work of the old Japanese *faïence*, few specimens were seen in this country till after the downfall of the Tycoons. Happily, Mr. Franks, in this country, early appreciated the importance of studying the artistic pottery of old Japan. The collections at the South Kensington Museum, and those which he has just presented to the nation at the British Museum, are of great value in illustrating this previously almost unknown chapter in ceramics; his excellent catalogues will dispense me from the necessity of much detail as to the individual potters and marks. I propose, therefore, only briefly to illustrate to you this fertile and interesting subject by a running commentary on the succession of the chief schools and of the great masters; of which I am able to show you some of the most brilliant specimens.

BLUE AND WHITE PORCELAIN.—SHONSUI GORUDAYU.

To speak first of porcelain, which has, by a generally accepted European convention, received the first place in the ceramic art, I would call your attention to some examples of the blue and white porcelain of Japan, the beauty of which is insufficiently appreciated, inasmuch as we have accustomed ourselves exclusively to admire the blue and white of the old Chinese potters.

The first introduction of the manufacture of

porcelain into Japan dates back not earlier than 1530, when one Gorodayu Shonsui, of the province of Ise, travelled to China to learn some of the secrets of the porcelain makers of Foochow, and brought to Arita in Hizen the art of mixing and baking porcelain, and decorating it with blue under the glaze. He brought with him from China the clay, the glaze, and the colour, for at that time the ingredients of porcelain had not been found, nor were the secrets of compounding it known in Japan. Thus he was limited both in his methods and the amount of his product, but he showed considerable skill, and has an enduring fame as the father of Japanese porcelain. He made only blue and white porcelain under glaze, and his works were mostly small in size. I show you here an authentic specimen of the work of Gorodayu Shonsui; this small old diaper perfume pot or covered tea powder jar. It bears his full signature, and is authenticated by the best critics as an undoubtedly original and fine specimen. So far as is known, it is the only authentic specimen of the work of the father of Japanese porcelain existing in Europe. Two pupils of Gorodayu carried on his tradition, Gorohachi and Goroshichi, but for want of material the fabric languished, and its reputation declined until about 1508, when Risampeï, the Korean potter, was brought by Nabeshima Naoshime, the ancestor of Prince Nabeshima, one of the Japanese generals of the Taiko, to Arita; he found, on the slopes of the mountain, the feldspathic material, which was needed for the production of porcelain. For forty years blue and white porcelain continued to be made here, but the Japanese *keramist* did not acquire the art of using vitrifiable enamels, which required the second firing over the glaze at a low temperature—the secret of the Chinese coloured enamel porcelain vases.

PORCELAIN DECORATED OVER THE GLAZE. TOKUZAYEMON AND KAKIYEMON.

This was first introduced into Japan by a certain Tokuzayemon about 1647, who learnt the Chinese art. He, however, was not himself a skilful potter or artist, and it was his great contemporary, Kakiyemon, who having, it is said, acquired the secrets of Tokuzayemon, freed himself from the fetters of Chinese traditions, and produced porcelain decorated with designs in coloured enamel which created a new epoch in porcelain. Kakiyemon attained at once to a degree of perfection in the manner of decora-

tion and perfection of porcelain, which has never been surpassed. His porcelain has a fine white hard base, which rings with clear bell-like sound. In the most beautiful specimens of his work, such as I show you in this basin shaped like a chrysanthemum, the milk-white glaze is sparsely decorated with finely drawn designs of the bamboo and the plum blossom. Sometimes his ware is decorated here and there with corn sheaves and flowers, and sometimes also with fluttering birds. The colouring of his enamels is characteristic; generally it is in dull red, pale apple green, and lilac blue. You will recognise this basin, for example, as having been the parent of the famous ware of Dresden, of Chantilly, and of Chelsea—all of which factories, at a later date, so closely imitated the white porcelain and the decoration of Kakiyemon that, for many years, specimens of his handiwork being unfamiliar in Europe, it was difficult to distinguish the originals from the copies. I am able also to put before you an exquisite specimen of his modelling of porcelain statuettes. This statuette of Osugumo, a contemporary beauty and poetess, the friend of Kakiyemon and of Korin, is, as you will recognise, a masterpiece of sculpture in clay. In pose, in the grace of the draperies, and the life-like movement of the figure, in the beauty of the polychrome decoration and diapers of the robes, you will recognise it as a masterpiece—the historic forerunner of the famous porcelain statuettes of Dresden and of Chelsea. An original type, fresh from the hand of the Japanese who created it for the first time, it has been reproduced with all the modifications of European taste in a thousand different shapes, but has never been excelled; for the lover of ceramic art and for the student of its history it has an undying attraction and a priceless value. Kakiyemon worked also in faience and terra cotta, but of this I have no specimens to show you, and I know of none. This figure has been exquisitely reproduced by Mr. Audsley in his great work, in a coloured plate which, I believe, is one of the best pieces of modern chromo-lithography, and in reproducing which thirty-seven stones were used.

THE PORCELAIN OF KAMEYAMA, HIRADO, AND NABESHIMA.

Making of blue and white porcelain, decorated under glaze at a single firing, continued to flourish at Imari, and in the collection you will see some specimens which rival in

depth of transparency and in graduation of translucent cobalt blue, the fine work of the Chinese artists so much valued in their hawthorn pots. The artists of Kameyama and of Hirado also produced in the 18th century a blue and white of exquisite beauty; especially notable is the blue and white porcelain of Hirado ware. A private factory was established in 1740 by Matura, a prince of Hirado, who watched over the products of his factory, and reserved them for presents to the Tokugawa princes and his private friends. This factory was established at Mikawa-uchi, hence was often called Mikawa-uchi ware. The porcelain was never in commerce, and is therefore excessively rare; in Europe it is justly highly prized. Capt. Brinkley calls attention to the extreme delicacy of the body of the paste, which he states was finely powdered, strained and purified, while the glazes were prepared with long and most minute care. The blue is pure and soft, different altogether from the intense cobalt of old Chinese ware. The delicacy of the drawing and perfection of the firing are not excelled, and by many considered to be unapproached, by any porcelain over all Japan or China. The white porcelain animals, birds, and figures of Hirado, and the sprays of flowers, all of this period, are of extreme beauty and value, representing in this collection as you see them, the direct progenitors of the products of old Dresden. I show you two fine specimens of Nabeshima ware, one of which is illustrated in the work of M. Gonsse. Hirado ware is still produced, but it is now of a purely commercial character. The pieces are finely decorated, and have excellent qualities, but they are wanting in delicacy of paste, in the beauty of the milk-white glaze. Of the pieces which I show you of the old ware, you will notice that several are engraved in the biscuit under the glaze, and that in delicate modelling and all artistic qualities, they are unsurpassable by any Chinese or European originals, while in general taste and freedom of design they are far superior to the old Chinese work.

KUTANI PORCELAIN.

Another famous school of porcelain is the variety known as the Kutani ware. Porcelain of Kutani was made at the village of Kutani, in the province of Kaga. It was commenced by Goto Saijiro, who was an artist in pottery and excelled in figures, whom Prince Mayeda sent in 1858 to Arita (Hizen)

to study the production of porcelain. Saijiro, on his return, made only small pieces with the material which he brought from Hizen. The objects of this period are pure porcelain, decorated in red, green, yellow, violet, gold and silver. By subsequent experiments he discovered near the village of Kutani a clay which supplied the elements of success to the local factory. This discovery enabled the pupils of Saijiro to produce more important works. These artisans had not, however, the artistic skill to produce finely-decorated pieces. Kudzumi Morikage, the eminent pupil of Tanyu, came to Kaga towards the end of the 17th century, and gave the aid of his brush. He introduced freedom of design in the Kaga porcelain, and treated a great variety of subjects, as well as the Karako, or Chinese. These specimens of Morikage's work are highly appreciated. They are in peculiar tones of green, violet and yellow, and rarely red. This is the Ao-Kutani, or green Kutani. These were pure porcelain. Later in the 18th century the material degenerated, and the Kutani of this period is almost a failure, and the earthy base is very dark, almost black.

Later, Kutani entered on another period. In 1814, a certain Yoshidaya re-discovered in a Chinese work the technique of porcelain, and learnt the art of decoration with red, which Saijiro had discovered a hundred years before, but which had been lost. He made, once more, red porcelain decorated with gold, which was known as Hachiro-ye, or designs of Hachiro, the name of the designer who decorated these objects. In 1878, Yeiraku Zingoro, of Kioto, came to Kutani, and began to make red porcelain brilliantly decorated with gold. The gold of Yeiraku was applied in leaf, and is very brilliant, and its red very clear; that of the previous period is darker, and the gold is applied in powder.

PORCELAIN OF OWARI, OR SETO PORCELAIN.

Seto, in the province of Owari, which produced so long pottery and porcelain, that it came to be known as Seto-mono, did not begin to produce porcelain till 1801, when a potter named Kato-Tamekichi, who had been to Arita, after four years study, returned to Seto and discovered porcelain earth. These are now the potteries which are the great sources of modern Japanese porcelain, and which are full of commercial activity. Its products have never been really artistic, although the workers were admirable artisans.

PORCELAIN OF KIYOMIZU (A SUBURB OF KIOTO).

Unlike Owari, the Kiyomizu-yaki is an artistic ware. According to Mr. Kurokawa Mayori, author of the chapter on porcelain in the work called "Kogé Shirô," published by the Museum of Tokio in the year 1868, Ninsei himself made porcelain at Kioto, in the 17th century, and later this branch of ceramics was continued by Otobaya-Kurobé (1751 to 1763). However, the blue and white porcelain, called Sometsuké by the Japanese, was commenced at Kiyomizu, between 1804-17, by Takahashi Dôhachi, Wangé, Kité, Midzukoshi-Yoché. It is after the style of the porcelain of Hizen. These are highly artistic, but are not rare; and they are what are usually known as the Kiyomizu-yaki. The signs by which it may be recognised are the relative coarseness of its paste, and the relative blackness of the thicker parts of its blue decoration. Although Yeiraku made porcelain at Kyomizu, it is known, not as Kiyomizu-yaki, but by his name, and is distinguished by his special red and gold decoration.

There are other kinds of porcelain, such as porcelain of Imno, Tozan, Nakano, &c., which are objects of collection, but which have not the same importance as schools and varieties, as those of which I have spoken.

But I must pass to faïence, into which the Japanese threw all their genius as artists, potters, and decorators, and in which they knew how to produce subtle and surprising effects, delicate gradations of colour, and quaint forms, which give to Japanese pottery a unique place in the history of ceramics.

JAPANESE POTTERY AND FAÏENCE.

The Japanese passion for art pottery dates back to the influence of Giyogi and his successors in the 9th century. Japanese amateurs have for centuries cherished the richly-glazed celadon known as Seiji, copied from and rivalling Chinese originals; and in the 12th century Toshiro, a potter, of Seto, in the province of Owari, had brought back from his travels in China some of the famous little enamelled faïence tea powder jars and bowls which excited the enthusiasm of the Japanese, and became objects of a singular and almost idolatrous veneration by the Japanese nobles of successive generations. Traditions of the old tea ceremony, its slow and ceremonious customs, its political and social influence, are admirably told by Mr. Franks in the introduction to his catalogues. His col-

lection of tea jars is unsurpassed. I show you a few specimens of the ancient tea jars and tea bowls, one of them, of the 15th century, bearing the description of Daibutsu-Hodoji, which has the traditional fame as a cup of Taiko-sama, and was sent to Europe with a string of unneeded certificates. It is undoubtedly of the 15th century, and is a typical specimen of the somewhat rustic but subtly coloured enamels which pleased the Japanese taste, and which were traditional with this kind of ware. In the other specimens you will recognise the richness and depth of the glaze, and the subtle play of colours, but you will probably smile when you hear that such choice morsels of pottery were in past times in Japan the choicest gifts of a prince and the most treasured possession of a daimio; that they have been the cause of wars, vendettas, and suicides; and have been sold for many times their weight in gold—sometimes as much as £500 was given for a single specimen of great traditional fame. They come to Europe clothed in rich brocades, and enclosed even in more than one rich lacquer box. They have not for us the special historical attraction or peculiar grounds of veneration which they had for the old Japanese, but they are interesting as examples of an early and somewhat superstitious taste and of political and social fashions, rather than as specimens in themselves of any supreme beauty. There are many other varieties of Japanese pottery, of which you will find examples in the collection, and of which the history is recorded in Mr. Franks's catalogue, but on which I must not linger. You will find here examples of the early Shigaraki ware, singularly rough, but showing no small skill in potting, and a certain primitive beauty in glaze of the Soma ware with its impressed horse, the heraldic emblem of the Prince of Soma; the Takatori ware with its lustrous glaze, of which this Hotei is a fine specimen; the old Banko and Higo wares; the incised Yatsushiro, and the Kinko-zan ware, with its rich raised blue enamels; Toyosuké in characteristic brown and white reliefs; the brilliantly coloured Oribe with flashes of mottle glaze, and the fine old Imbé or Bizen ware, with its rich reddish-brown salt glaze, one of the oldest of Japanese wares, and of which I show you some exquisite specimens, dating back at least from 400 to 500 years. Mr. Doultton would readily acknowledge that they are not even now to be equalled by his accomplished workmen, with all the appliances of the 19th century. Of the blue and white Bizen ware, I show you also some

rare examples; but as time would fail me even to speak in outline of the history of these ancient art potteries and their founders, I must refer you to my printed catalogue, to the works which I have already mentioned by Mr. Franks, to the chapter on pottery and porcelain in M. Gonse, and especially to the great forthcoming work on Japanese porcelain and pottery by Captain Brinkley, of which we have a most appetising foretaste in the admirable notes included in the catalogue which Mr. Edward Greey, of New York, has published of the Brinkley collection at his art gallery. This promises to be by far the most complete and valuable work on the subject, and will be necessary to every student and collector. I have time only to dwell upon three great varieties of faïence, which are the masterpieces of Japanese ceramic art, viz., Ninsei ware, Kenzan ware, and Satsuma ware. After Kakiyemon, Ninsei and Kenzan are the two great dominant names in the history of Japanese pottery.

THE WORKS AND INFLUENCE OF NINSEI.

Ninsei flourished from 1624 to the middle of that century. He was a contemporary of Kakiyemon, and belongs, therefore, to the golden age of Japanese decorative art. He was an artist first, and next a potter. He acquired the secrets which Tokuzayemon had a few years previously imported into Hizen of the Chinese art of working with enamels over glaze, a secret which, under the strictest penalties, Hirato factories vainly endeavoured to keep to themselves. Ninsei at once applied this art to the faïence of Kioto in 1653. He dealt with it in thoroughly Japanese taste, and showed an original genius in decoration. The products of Ninsei were the type of what is now commonly known as the buff or cream-coloured wares of Awata. This ware, which he made at Omuro, Kioto, is of hard paste, and has a very fine and uniform crackle like the roe of a fish; it is enamelled on a buff ground with floral designs in blue and green tints heightened with gold. This brilliant enamelled faïence, of which the authentic specimens bear his impressed seal, laid the foundation of a new national school of faïence which spread extensively and has been ever since continued. Soon Kioto was filled with kilns, which emulated the products and imitated the style of Ninsei. The authentic old ware of Ninsei, of which I show

you a series of specimens, is followed only at a distance by his successors, and most of the modern Awata ware utterly fails in glaze, crackle, and perfection of enamels, even to resemble the works of the master whom it imitates. His most famous follower was Kinko-zan, who in the next generation and in the early part of the 18th century, brought to great perfection the Awata ware—a ware resembling that of Ninsei, and enamelled with similar colours, but especially with a deep purple enamel raised in relief. The old work of Kinko-zan may be recognised by the fineness and uniformity of the crackle, and the clearness and finish of the enamel designs. The modern Awata imitations of Ninsei and Kinko-zan are thin, cold, and dry in glaze, and the enamels are less carefully and perfectly applied. I am sorry to see the names of Kinko-zan and of Ninsei impressed and painted in gold on many obviously inferior modern specimens which have lately come under my notice. This system of forging old names upon worthless modern pieces is much to be deplored, and adds greatly to the difficulties of collection. I have accordingly in this, as in all departments, excluded from my collection any specimens which have not passed through the most rigid examination, and do not answer all the tests of the educated critic.

KENZAN, HIS WORK AND INFLUENCE.

Next to Ninsei in time, but not less in fame or genius, or in the great influence which he exercised on Japanese faience, was Kenzan, brother of the celebrated Ogata Korin, who lived from 1663 to 1743. He was a painter of the supremely impressionist style, as you will see from examining a rare specimen of his work in my collection of kakemonos. In moments of relaxation he was also a lacquerer, as you have seen. As a potter he was supreme, and introduced into the decoration of pottery a new and highly original style of decoration of surfaces, with free-hand impressionist drawings of birds, flowers, grasses, and delicately suggested landscapes in coloured enamels. His style not only created a new school in the pottery of his country, but still influences in the highest degree all our modern European decorated porcelain. Until the time of Kenzan, this freely sketched floral decoration was unknown on porcelain or china. You will recognise at once the Kenzan style on the series of pieces which I show you, and perhaps your first impression will be to say at once, Yes, but this is in many respects

like what we see now on modern china, and there is nothing original about it. That is the observation often made. It is just the same naive tribute to his genius which is sometimes paid by the uneducated visitor to a representation of one of Shakespeare's plays, when he says all this cannot be new, I have heard so many of these lines before. Kenzan's delicately pencilled flowers, lightly touched landscape, his tufts of grass, this view of Fusihama, displayed as through a mist, strike you as old familiar friends in the decoration of porcelain, because the genius of Kenzan gave the cue to all the potters of Japan, and subsequently to all ceramic decorators of the world, when they became acquainted with the products of his genius. These are the originals from which our modern school of decoration chiefly spring. I recommend them to your study, and especially this exquisitely chased figure of the mother playing with her child, which, for naturalistic grace and beauty of decoration will probably strike you as being in itself beautiful, and as thoroughly accordant with modern taste as with the Oriental notions of the primitive Japanese. Kenzan was a poet also, and he often wrote his verses with his own hand on his landscapes, as you see in some of these specimens. All his pieces are signed with his bold monogram. I am sorry to say that even that has lately been imitated by an accomplished modern potter, Tanzan, who, however, I believe, had no intention of deceiving when he did so, but intended it as homage to the old master, of which, however, unfair advantage is sometimes taken in passing off the pieces as if they were the original pieces of Kenzan. Kenzan passed a great part of his life at Kioto; later he went to Yedo, where he made pottery of softer paste. His pieces belong to two periods, Kenzan ware of Imado and Kenzan ware of Kioto. The paste of his Kioto ware is often inferior, but its decoration is admirable. There is about the work of Kenzan a certain archaism and a masterly roughness and boldness which sometimes shocks the modern eye. They must be looked at as the products of an impressionist artist of the 17th century, and belonging to an Oriental who preferred a suggestive to an imitative art. They are among the rarest and most precious products of the great school of Japanese pottery, and as such I have set myself the task of collecting as many authentic pieces as possible, and for that purpose have secured for this collection a considerable number of

authentic pieces, such as can never again be brought together. They constitute a part of the collection, in which I take much pride and pleasure.

THE OLD SATSUMA FAÏENCE.

Finally, I must speak to you of Satsuma faïence of Japan, and it is that of which some bastard varieties produced in modern times, have a most extended popularity. Undoubtedly the old Satsuma ware, of a particular period, viz., the end of the last century, was the most aristocratic, the most delicately decorated, and the most perfect, in its technical qualities, of any faïence which Japan has produced, and it has an artistic as well as historic interest. But there are many fallacies current concerning Satsuma ware and the hard facts do not at all harmonise with the ordinary popular opinion. The beginnings of the Satsuma factory date back to 1600, when the Daimio Shimazu Yoshihiro, on his return in 1600 from the Korea, brought back some Korean potters and established them at Satsuma. The ware of this period, however, was of a quite archaic character, and chiefly in a grey glaze on hard pipe clay base. I show you an authentic specimen of it with characteristically simple archaic decoration scratched into the base beneath a grey glaze. It has a great historic interest from its rarity and its place in the history of the Satsuma factory, but I do not expect you to admire its inartistic character. There is a tradition firmly rooted, and which I believe to be well founded, that in 1670 coloured enamelled faïence of a more decorative character was produced in small quantities at the private factory of the prince by Tangen, the pupil of the famous Tanyu, who was sent for to Satsuma to decorate some pieces for the prince. This Satsuma-Tangen ware is especially described lately by Captain Brinkley as being among the rarest treasures of the collections of Japan. No other specimen is known in Europe than this flat yellow bottle which I present to your notice. You will see that, unlike any other specimens of Satsuma ware, it is decorated with figures painted in brown and of the Kano school. The enamel decoration at the upper and lower edge and the character of the paste are quite decisive of its origin. But for a careful examination of the paste and of this enamel border, you would not recognise it as of Satsuma ware. This, then, must be considered a unique specimen of the Satsuma Tangen ware, which is of the utmost rarity

even in Japan. In the 17th century the kilns of Satsuma were little employed and lost their fame; but about the year 1700 the Prince Yeio restored the fabric by employing Kin and Kuwabara, who created the peculiar hard close-grained ware, with the cream coloured finely crackled glaze, and with a paste dense as ivory; with limited decoration in enamelled diaper and conventional flowers and dragons. This is the type which established the unrivalled reputation of Satsuma for the specialty of its faïence; but it was only about the year 1765, or, as some people say, 1785, that this perfected and characteristic variety of Satsuma ware which we know, and of which I show you some magnificent specimens, was produced under the patronage of Shimadzu Nawonobu by an artist named Honda Yenosuke, and it is to this period that belongs the finest ware. This old Satsuma was never in the market, and was unprocurable in Europe until quite lately. It was made only for the prince, for his friends and for gifts to the Court. You may judge of the perfection of its close-grained ivory base, of its delicate crackle, of its hard, sharp modelling, of its perfectly brilliant and delicately coloured enamels, of its gilding, which is like jeweller's work, by the specimens which I show you. If you compare it with the masses of modern Satsuma ware, decorated at Kioto now-a-days for the European market with designs of saints, deities, warriors, highly gilded and often surcharged with ornament, you will be able to distinguish between the rare original products of the princely factory and the masses of modern Kioto, so-called Satsuma, with which the market is now flooded. The figure which I show you (a portrait) was a present at the beginning of this century from the Prince of Satsuma to a great dignitary, from whose collection it comes direct to me. This Koro is, both in size and in perfection of work, an example of unrivalled importance. You have here also specimens so rare that you will hardly recognise them as Satsuma until you examine the paste of this old monochrome, greenish-black Satsuma vase and of the *flambe* Satsuma vase. In this screen, the tiger among the bamboos, and this pœony, you will recognise other examples of old varieties of Satsuma no longer produced, but of great rarity and relative perfection. I would recommend you to study these specimens of genuine old Satsuma to note the extreme solidity of the ware, its restrained and graceful decoration, its ivory-like surface, the sharp cutting hardness of its

edges, the perfection of its gilding, and the unfailing accuracy of outline of its enamels: their brilliant and yet delicate colour, because there is nothing as to which so many delusions prevail as to what is called old Satsuma. There are few collections, however small, which do not boast something which is called old Satsuma. From my experience of many great collections, I am compelled to say that I do not know of a dozen specimens in this country; and, indeed, while there is nothing so abundant as highly-decorated modern pieces of Satsuma, here is nothing so rare as fine and authentic specimens of the real old ware. There are no marks by which Satsuma may be known except the study of its paste, its crackle, its enamels, and its gilding, and to distinguish between the new and the old would seem, from the numerous deceptions from which I have known both dealers and collectors to suffer, to be one of the most difficult arts for the Japanese collector to acquire. I believe, however, if you will for a half-an-hour carefully compare these authentic old specimens with any modern specimens which you choose to put alongside of them, you will be able to master that art; and to help comparison here is a vessel in old Satsuma ware of very fine quality. When I say old Satsuma ware, I mean as old as characteristically decorative Satsuma was—that is to say, Satsuma ware of the end of the last century or the beginning of the present century. Notice the cover; it has been made probably about twenty or thirty years ago, also at Satsuma, probably to replace one which was broken, and carefully to imitate the old ware: you have only to look at the blackness of the reds, at the imperfections and relative impurity of the gold employed in the gilding, and at the relative feebleness and want of edge of the enamels, and at the dryness of the glaze and irregularity of the crackle, to

see the difference between a fine old and rare piece from the kiln of the Prince of Satsuma, and of the careful modern imitation.

Now, gentlemen, I must take leave of you, while thanking you most heartily for the unwearied attention and enthusiastic kindness with which you have received my efforts to unfold to you the history of some of these masterpieces of past art among the most remarkable of Oriental nations. They belong to a chapter in the history of the world which has been closed for ever. The Japanese have entered on a new phase. They have become scientific and commercial. Science and commerce bring with them so many blessings, that we must be content to see pass away, with a sigh of pleasing regret, those primitive virtues and that original phase of art which can only be found among a people whose inspirations are drawn direct from Nature, and are unadulterated by European admixture. Japanese art is quaint, original, poetic, fantastic. It has limitations and defects obvious to the casual eye, and more likely perhaps to strike the uneducated observer than its beauties and profound meaning. We have endeavoured to study the art products of old Japan sympathetically and with understanding, and it has been to me a source of pleasure which I cannot easily forget, to find that I have been able to interest audiences so crowded, so indulgent, and so sympathetic, in works of art which have for me an enduring attraction, and which seem to me to deserve one of the highest places in the history of art.

I heartily thank you for the indulgence which you have shown to me, when entering on necessarily dry details; and for the kindly enthusiasm with which you have encouraged me in my rather difficult task.

A P P E N D I X.

CLASSIFIED CATALOGUE OF THE JAPANESE ART COLLECTION LENT FOR EXHIBITION AT THE SOCIETY OF ARTS BY MR. ERNEST HART, MAY, 1886.

This Catalogue of the portions of Mr. Hart's Collection lent for Exhibition has been prepared by me for the Society of Arts. I have thought it well to add occasional critical and explanatory observations, for the guidance of students of Japanese Art.—T. HAYASHI, OF JAPAN, 65, RUE DE LA VICTOIRE, PARIS.

SERIES OF NETSUKIS.

[Small Buttons or "toggles," from which the Inro, or medicine-box, was hung at the girdle: these were works of art carved by eminent artists on a great variety of subjects.]

CARVED IN WOOD.

1. A miniature Mask, by Deme-Uman; a celebrated master of the 17th century
 2. Ditto "
 3. Ditto "
 4. Ditto "
 5. Ditto "
 6. Ditto "
 7. Ditto, by Deme-Joman
 8. Ditto, by Deme-Jokiu; a master of the 17th century
 9. Ditto, by Deme; a master of the 17th century
- [These 9 pieces by Demé are very rare and characteristic specimens]
10. Ditto; 17th century
 11. Ditto, by Kiojo; a master of the 18th century
 12. Ditto, by Yoshitsugu; a master of the 18th century
 13. Ditto
 14. Ditto, by Yano-Katsu; a master of the 18th century
 15. Ditto, by Jōsei; a master of the 18th century
 16. Ditto, by Tomōhisa; 18th century
 17. Ditto, by Shāzan; a master of the 18th century (end)
 18. Ditto, by Giokko; a master of the 19th century (early)
 19. Ditto, by Shāzan; a master of the 18th century (end)
 20. Ditto, by Kana-mori; 18th century
 21. Ditto, by Hakudo; a master of the 19th century (early)
 22. Ditto; 18th century (end)
 23. Ditto; 17th century (end)
 24. Ditto; 18th century
 25. Group of three masks; 19th century (early)
 26. Group of eleven masks; 19th century (early)
 27. Mask of Hiotoke; 18th century
[A fine and very rare series by old masters.]
 28. A pumpkin occupied by a dragon, Masakazu; 18th century (good specimen)
 29. Mouse hiding in a melon, Ikkosai; end 18th century
 30. A Japanese pumpkin, by Tadatoshi; 18th century
 31. Chrysanthemum arranged circularly; 18th century (delicate piece)
 32. Chrysanthemum, polished black wood; 18th century
 33. Mandarin orange, by Hidemasa; 18th century
 34. Korean lion, in wood and gold lacquer; 19th century
 35. Pierced wood and trees, Toyokazu, 17th century
 36. Figure of Tenia pierced and chased, Riusho; 18th century
 37. Eagle and fir tree, by Sadakata; 18th century
 38. Skull on disc; early 19th century
 39. Waves, with boat encrusted with mother of pearl, by Shibayama; end 18th century
 40. Dragons and clouds pierced, by Toyokazu; 18th century
 41. Kidomaru killing the carp; 18th century
 42. Three monkeys carrying the king of the monkeys; early 17th century
 43. Monkey with branch of peach tree, signature Tomochika; early 18th century
 44. Monkey holding a peach, signature Tomochika; 18th century
 45. The flea hunt; 17th century
 46. Monkey imitating masker in the dance of Sampaso; 18th century
 47. Monkey holding large peach; late 18th century

48. Costumed monkey, flea catching, signed Miwa; 18th century
49. Family of monkeys at play, by Ran-itchi; 18th century
50. Monkey kissing its young, by Rantei; 18th century
51. Monkey, by Shôo; 19th century
52. The little thief, by Masatsugu; 19th century
53. A family party, by Shôo; 19th century
54. Three monkeys, in red lac, emblems of discretion, by Matsasugu; 17th century
55. Monkey and peach in Hirato porcelain; rare; early 18th century
56. Snail emerging from shell, Masatomo; 18th century
57. Chinese lion in red lac, by Kogioku; 18th century
58. Chinese lion's head for maskers, by Miwa; 18th century
59. A kappa, holding frog and hiding behind lotus leaf, by Giokko; 18th century
60. Grotesque mouse, circular arrangement; fine piece of 18th century
61. Mouse, by Itten; 19th century
62. Rat sitting, by Kagetoshi; 18th century
63. Rat and beans, very fine piece; early 19th century
64. Rat, by Sosho of Riukiu; beginning of 19th century
65. Mouse, in a basket of mushrooms; 18th century
66. Dog sitting, by Masamichi; 18th century
67. Dogs playing, by Kokei; 18th—19th century
68. Two dogs, by Ransen; 18th century
69. Tiger about to spring; 18th century
70. Chinese lion; 18th century
71. Dog in red lac; 18th century
72. A rabbit; 18th century
73. Three rabbits, by Masatsuna; 18th century
74. Rabbit sitting, Minko; 18th century
75. Two rats; early 19th century
76. A badger drumming on his breast, the Will o' the Wisp of Japanese folk-lore, by Kokei; 18th century
77. Same subject as 76, signed by Minko; 18th century
78. Frog; 18th century
79. Family of frogs, by Sukeyuki; 18th century
80. Frog hiding in a shoe; 18th century
81. A miniature, Gama sitting on his toad, by Ippachi; 18th century
82. Frog sitting on straw shoe, Kokei; 18th century
83. Gama and his toad; 18th century
84. Horse resting, by Itchimim; 18th century
85. Fox on the clouds, symbolising Inari god of agriculture; 18th century
86. Hunter hiding beneath a mushroom, fox watching, by Ittan; 18th century
87. Brahma cow, Tomotada; 18th century
88. Korean lions chased in red lac; 17th century
89. Badger changing into a boiling pot (Japanese legend); 17th century
90. Fox disguised as a woman, signed Umboku; early 18th century
91. A serpent coiled; end of 17th century
92. A serpent coiled, by Sari; 18th century
93. A serpent coiling itself around a skull and passing through the orbit, Masanao; a masterpiece; 18th century
94. A man holding a bowl, by Bungio, a wealthy amateur, a Mæcenas of Yedo; end of the 17th century
95. Man carrying his mother on his back, a favourite story of filial piety; 18th century
96. Monkey and showman; 18th century
97. Konkwai fox disguised as a man, dramatic representation, fine work of Shûzan; 18th century
98. A dancer in the ceremonial Nô dance, signed Tomotoshi; 18th century
99. A actor playing the part of Hanya, wood lacquered; 18th century
100. Dramatic figure in Nô dance, face and fan in ivory; 18th century
101. Statuette of Kwanwu, by Tomochika; 18th century
102. Chinese warrior, by Giokko; 18th century
103. Shoki, the demon expeller, holding a demon; 17th century
104. A sennin (Buddhist immortal) by Shûzan; commencement of 18th century
105. A sennin (or sage) carrying a gourd, by Masahidé; 18th century
106. Gama, mythical personage, carrying toad, signed Garaku; 18th century
107. A rakan (apostle of Buddha) on dragon, by Shûzan; 18th century
108. Kioyu cleansing his ear (after having listened to counsels of ambition), signed Jugioku; 18th century
109. The trapper outwitted, signed Tomin; 17th century
110. Child playing with Hotei's bag (Hotei, god of happiness), signed Kigioku; end of 18th century
111. Blind man lifting a stone, signed Giokkei
112. Blind man lifting heavy stone, Kigioku; 18th century
113. Acrobat on a stool, signed Kovakusai; 18th century
114. A man drawing his sword in a fright; 18th century
115. Blind man shampooing another. In Japan shampooing is the chief occupation for the blind. Sancho; 17th century
116. Man examining Kakemono (picture-roll); by Jikkosai; 18th century

117. A toper, whose head is hid in the cup which he empties; 18th century
118. A toper singing in his cups with tooth-pick in hand, Riukei; 19th century
119. A toper singing in his cups with tooth-pick in hand, signed Hokei; early of 19th century
120. The beauty Komachi, in her destitute old age, by Unkai; end of 17th century
121. Hotei with child entering a bag, signed Masanao; 18th century
122. Daikoku and Fukurokuju (gods of wealth and longevity; 18th century
123. Soldier killing an ape, by Naoshigé; early 19th century
124. Two men playing game of "Go," by Seizan; 19th century
125. Two sages playing game of "Go," Koréhide; a very fine piece of 18th cent.
126. Demon suffering under a shower of beans, by Minko; 18th century
127. Demon in agony; a bean has struck him in the eye, by Minko; 18th century
128. Kintoki binding a demon; by Riomin; 19th century
129. Little demon weeping over the amputated arm of the great Oni; 18th century
130. Little demon weeping over the amputated arm of the great Oni; 18th century
131. Giant hand of the great Oni, wearing bracelet of ivory; 18th century
132. God of thunder seated on the clouds watching the weather, by Issai. 18th century
133. God of thunder with his bag, looking through a hole in the sky, signed Ittan; 18th century
134. Demon hiding from shower of beans under a peasant's hat, signed Shogioku; 18th century
135. Domestic goblin cramming himself into a box to hide from a shower of beans, by Kazumasa; early 18th century
136. Boy with lion mask drumming, Kansui; 19th century
137. Boy with lion mask drumming, Shuraku; 19th century
138. Daruma seated, head in ivory; early 19th century
139. Daruma with Hossu, the horse tail mounted as a brush—a priestly emblem; early 19th century
140. Daruma, yawning with hands raised above the head, signed Hogan; 19th century
141. Daruma arising and awakened, with hands above head; 19th century
142. Daruma arising and awakened, with hands above head; 19th century
143. Woman yawning, with hands above her head, signed Masakadsu; 18th century
144. Chinese personage examining an egg to test its quality; 18th century
145. Small sennin holding scroll in right hand; commencement of 18th century
146. A man carrying an immense bottle; 18th century
147. A soldier's helmet shaped as a demon's head; early 19th century
148. A man crouching beneath his huge straw hat; 18th century
149. A crab on lotus leaf, in horn; 18th century
150. Seed pod of nelumbium; 18th century
151. Three mushrooms conjoined; end 18th century
152. Mushroom and seed pods; 18th century
153. Beans in a pod; 17th century
154. Piece of smoked salmon, signed Miwa; 18th century
155. A war conch; 18th century
156. A yamabushi, coming from a conch shell, blowing a small conch for good luck to encourage the soldiers; 18th century
157. The poison fish Fugu, signed Sinoji; 18th century
158. Two apes playing on a rocky cavern, by Kakuji; 18th century
159. A tengu (bird-headed imp) being hatched out of his shell
160. Japanese fruit, Hodzuki (winter cherry); 19th century
161. Grasshopper on a contorted piece of wood; 17th century
162. A bottle imp; 18th century
163. Dikoku, the god of agriculture and wealth, playing with children; 17th century
164. Shepherd and his flock, by Kogetsu; 19th century
165. Peasant crouching on his mat; 18th century
166. Child on an ox; 18th century
166. A sculptor chiselling foot of statue, signed Masayuki; 18th century
168. Shutendoji, the genius of the mountain, by Tadatoshi; 18th century
169. A Shojo, the genius of wine in red lac; 18th century
170. Portrait of George III. in oval medallion, by Tenko; end of 18th century
171. A boat, exquisitely chased, on a walnut shell; 18th century
172. Twin nuts, chased in low relief with Rakan and dragon, fine; 18th century
173. Netsuké shaped as a basket; early 19th century
174. Button netsuké, chased with Phoenix (Hoho); 18th century
175. A nut finely chased with sacred emblems Chinese style, by Kozan; commencement of 19th century
176. A lion hiding in a ball, fine; 18th century

NETSUKES CARVED IN IVORY.

1. Square netsuke encrusted in coloured ivory and mother-of-pearl with indigo plant and firefly; 18th century

2. Small box in ivory, with Buddhist rosary tastefully lacquered; 18th century
3. Netsuké encrusted with Hoho and flowers in silver and mother-of-pearl; 18th century
4. Demon hiding beneath a hat, in tortoise-shell, mother-of-pearl, &c.; end of 18th century
5. Lion and pæony encrusted with mother-of-pearl and coloured ivory; 19th century
6. Small bird on perch in mother-of-pearl and coloured ivory, by Mitsutada; 19th century
7. Fruit and flowers emblematic of the new year; 19th century
8. Elephant with trappings encrusted in tortoisehell and coloured ivories, by Shibaiyama; fine piece; commencement of 19th century
9. Small ivory button in shape of temple drum, chased with crows, in hollow pierced work; fine piece; 17th century
10. Button in stag's horn, chased and pierced, encrusted with Korean lion in gold; 17th century
11. Button, pierced, with dragons in relief; 18th century
12. Ivory button, shaped as a chrysanthemum; 18th century
13. Benki reading the Imperial letter of the Mikado to deceive the frontier guard (historic); 18th century
14. Square netsuki, Shoki, after a design by Hokusai, signed Dosho; commencement of 19th century
15. Mask of Okame, by Riumin; 19th century
16. Mask, signed Shugiokusai; 19th century
17. Comic mask, Nori-Kusa; 19th century
18. Group of nine masks, by Tadachika; 19th century
- 19—24. Set of six miniature masks; 19th century
25. Two miniature monkeys; 18th century
26. Fukurokuju, with a child hanging on to his head, Masamichi; 19th century
27. Hotei, by Hidemasa; 18th century
28. Hotei showing a puppet to a child; early 19th century
29. Manzai, congratulator of the New Year; 19th century
30. A bell, in which a man is hiding; end of 18th century
31. The witch and bell, beneath which her priest lover is hiding (legend), story of Kiyô Himé; commencement of 19th century
32. Small dog; 18th century
33. A mouse on a coil of rope; 18th century
34. A mouse on a half-burnt candle; 18th century
35. A mouse on a cake cut in half; beginning of 19th century
36. Mouse; 19th century
37. Frog on a shell; end of 18th century
38. Goshisho signing the treaty of peace before the King of Yetsu his adversary, and at

the same time holding aloft a gigantic bronze vase as a proof of his great strength

39. Long legs and long arms catching a fish; 18th century
40. Shoki with a demon climbing on his back pulling his hair; 19th century
41. Large chrysanthemum leaf; beginning of 18th century
42. Ox, and child climbing over it, by Ranseki; 19th century
43. Brahma cow with calf, by Tomotada; 18th century
44. Monkey bestriding a horse, signed Naotsugu; early 19th century
45. Monkey masking as dancer in lion dress; 19th century
46. Matano-no-goro, herculean warrior hurling a heavy check board
47. Frog on a piece of bamboo, Tadamitsu; 18th—19th century
48. Acrobat, by Kario; 18th century.
49. Jurojin with his stag; beginning of 19th century
50. Two men pulling up bamboo, shoots one falling back; modern

Ivory netsukes are abundant; nearly all are modern manufactures to deceive European amateurs; genuine old ivories are most rare. Hence, in this collection, although some thousands have been examined, few are retained.

NETSUKES AND OTHER SMALL OBJECTS IN LAC, IVORY, &c.

1. Lac box, encrusted with chrysanthemums in gold and silver; 17th century
2. Box in lac (antique style) decorated with cherry tree, with encrustations in silver; 17th century
3. Netsuke box, transparent aventurine lac of the kind called Wakasa Nuri, with encrustations of birds and flowers; 18th century
4. Small round box (Netsuke) in gold lac, profusely decorated with dragon in relief, and encrusted with delicately chased silver; 18th century
5. Small black lac box, surmounted with Korean lion in silver; 18th century
6. Netsuke, wood, lacquered with plants and flowers in gold; 18th century
7. Netsuke, black wood, lacquered with butterfly and flowers, signed Togatsu; commencement of 19th century
8. Small lac box, formed like a roll of silk; fine piece of the 17th century
9. Netsuke, lac, aventurine gold, garden gate and flowers in raised lac, signed by Kogiokusai; early 19th century
10. Netsuke box, lac, yellow gold of Korin, decorated with cuckoo flying, in slate coloured lac; commencement of 19th century
11. Netsuke box, yellow gold, with poetic inscription in raised letters; 18th century
12. Netsuke box, black lac, with cock in relief; 18th century
13. Ditto, in shagreen lac, decorated with clouds and lightning; 18th century

14. Netsuke representing the fruit of the Biwa ; 18th century
15. Small square box ; black lac and aventurine gold ; cherry flowers in gold, commencement of 18th century
16. Miniature lac box shaped like a General's fan ; 17th century
17. Small square lac box in aventurine gold ; puppies at play ; 18th century
18. Box of red lac of the kind known as "Zonsei," inlaid and polished with an exquisitely fine diaper and peony in colours surrounded by Greek key pattern, the edges worked in similar inlay of parti-colour lacs with diapers in red, yellow, and green. Work of the most difficult and rare kind—a unique specimen ; middle of 18th century
19. Perfume-box, triangular shape, decorated in encrusted lac, with medallion chrysanthemums in pearl and gold ; 17th century
20. Square perfume-box in three colours of gold, with portrait of the poet Hitomaro in relief with poetic inscription. A choice specimen of the very finest quality of old lac both in material and execution, by Kajikawa I. ; 17th century
21. Small round box, gold aventurine, decorated with tortoise carrying a pine (emblems of longevity) ; 17th century
22. Small perfume-box in black lac, of finest quality, with chrysanthemum and plum blossom in relief, Kajikawa I. ; 17th century
23. Small ivory box for perfumes, with landscape and birds in gold lac in relief ; 18th century
24. Four hair pins in gold lac
25. An ivory box in the shape of a folded wrapper, decorated with conventional cherry blossoms ; 18th century
26. Small round box, aventurine lac, decorated with occasional chrysanthemums ; 18th century
27. Flat weight for hanging to picture roll in red lac, encrusted with butterflies and ivory, in coloured lac and mother-of-pearl ; 17th century
28. Small box, fan shaped, in gold lac, birds in polished black lac ; 17th century
29. Perfume-box in the form of tiles, in fine gold lac, decorated with black diapers ; the interior in black lac, decorated with clouds and butterflies in gold ; 18th century
30. A small *appliqué* in ivory, encrusted with plum blossoms and birds ; 18th century
31. Small round perfume-box, black lac, mosaiced with gold, ["Hiramé."] Hotei in relief ; very early lac of 17th century, style of Koyetsu
32. Small box in ivory, the top in fine gold lac of the highest quality, chased in diaper pattern ; 18th century

33. Small ivory perfume-box, lacquered with flowers in red and gold ; early 19th century
34. Square perfume-box, silver mount, chased and lacquered with peony ; a fine early piece of the 17th century
35. Small round box, finely chased in Tsuishu lac, with diaper and subject of boys playing, in relief ; 17th century
36. A small round box, black lac, decorated with cherry blossom in gold ; commencement of 19th century

SERIES OF DECORATIVE COMBS IN LAC, &C.

1. Black tortoiseshell comb, with Kirimon and heraldic arms in gold lac. Signed by Senreibai ; 17th century
2. The same, with Kirimon and diaper. Signed by Bosai ; 17th century
3. The same, with flowers and leaves. Signed by Hounsai ; early 18th century
4. Comb in gold lac ; figure of a woman chasing a demon by throwing beans ; head in ivory ; 18th century
5. Comb in aventurine lac, encrusted with fire-flies ; Indian grass in gold lac in relief, by Toyo ; end of 18th century
6. Comb in tortoiseshell, with leaves of the maple in gold and coloured lacs, by Kuansai ; end of 18th century
7. Comb in gold lac, with flowers, buds, and seed pods exquisitely chased in gold lac in relief, by Yutokusai ; end of 18th century
8. Comb in tortoise, almost completely covered with gold lac, encrusted in silver and pearl, landscape and cascade ; 18th century
9. Comb in Tsuishu lac, pæonies in relief ; 17th-18th century
10. Comb in ivory, inlaid with squares of gold lac, by Shibayama ; 19th century
11. Comb in stained ivory, encrusted in gold, ivory, mother-of-pearl, and coral, with emblems of wealth and the precious jewels, by Dôshô ; early 19th century
12. Comb in ivory, encrusted in flowers and fruit in gold, coral, mother-of-pearl, &c.
13. Comb in gold lac, encrusted with Jinriksha carrying a vase of flowers in natural colours ; end 18th century
14. Comb in ivory, encrusted with bird and bouquet of flowers ; early 19th century
15. The same, encrusted and lacquered with tortoise and emblems of longevity ; 18th century
- 16-19. Four combs in ivory, encrusted with various designs in gold lac ; early 19th century
20. Comb in stained ivory, with eagle and pine tree designed in white ; a very fine work of end 18th century, by Yanagawa
21. Comb in gold lac, encrusted with fruit and flowers in mother-of-pearl and

- coloured lac, with cat in relief and scroll in tortoiseshell. Signed with stamp Na
22. Comb in gold lac, with peacock and peach blossom in relief; early 19th century
 23. Comb in gold lac, encrusted with peony, and chrysanthemums in relief with mother of pearl and coloured lac; early 19th century
 24. Comb in gold lac, with flowers and birds in relief; early 19th century
 25. Comb in gold lac, with cock on drum; early 19th century
 26. Comb in gold lac, landscape of Hiroshigé; 19th century
 27. Comb in gold lac, with medallion; 19th century
 28. Comb in gold lac, representing pieces of silk stuffs; 19th century
 29. Comb in gold lac, encrusted with flowers, by Teisai; 19th century
 30. Comb in tortoiseshell, encrusted with fishes, birds, and clouds in gold lac; 19th century

SERIES OF INROS (MEDICINE BOXES).

1. Inro or medicine box, black lac, musical instruments, hat and fans, very fine piece in quality and execution; beginning 16th century
2. Inro, chestnut lac, peasant sowing rice in the spring, unusual subject; 16th century
3. Inro, black lac, decorated with peonies in gold and mother of pearl; 16th century
4. Inro, black lac, baskets full of shells, and cranes, encrusted with coral and stones; 16th century
5. Inro in gold lac and green, decorated with horse, monkey, and cherry leaf; 16th century
6. Inro in black lac, decorated with demon in black, and Shoki in silver, signed Bisho; 16th century
17. Inro in black lac, teapot and bowls in red lac; 16th century
18. Inro in brown lac, apes in maroon lac; 16th century
19. Inro in black lac, arms imperial (Kiri) in gold; end of 16th century
20. Inro in gold lac, decorated with the signs of the Zodiac; 16th century
21. Inro in black lac, covered with powdered gold landscape; river, crab, and flowers in silver; lac much hardened, and gilt changed by age. Inros of this period and fine quality are however much esteemed; end of 16th century
22. Inro, Daruma, incased and encrusted in mother-of-pearl and lac; early 16th century
23. Inro, fluted pattern, dragon and phoenix in relief; 16th century
24. Inro in black lac, with chrysanthemums and diaper
25. Inro, shaped and decorated in gold lac to represent bundle of sticks, with insects; 16th century
26. Inro in chestnut lac, encrusted with clouds in grey lac, decorated with fantastic devices, sides in silver, rare and curious specimen; 16th century
27. Inro of cylindrical form in black lac, dragon in variously coloured lac; 18th century
28. Inro, black lac, the geographical division of Japan in provinces, in polished gold lac, rare piece; 16th century
29. Inro, octagon shape, black lac encrusted with branch and birds; 16th century
30. Inro, landscape and sages; 16th century
31. Inro, black lac, female pelting demon with beans (New Year's ceremony); early 17th century
32. Inro, chestnut lac, encrusted with flowers and leaves in mother-of-pearl. School of Kōyetsu; early 17th century
33. Inro, black lac, encrusted with stag in mother-of-pearl, fine specimen; 16th century
34. Inro, black lac, rabbits and bats. [Attributed to Honnami Kōyetsu. This artist was a great painter and the teacher of Korin]; early 17th century
35. Inro in black lac, encrusted with musical instrument in lac and mother-of-pearl; 17th century
36. Inro in chestnut and black lac, with pine and bird encrusted; 17th century
37. Inro in black lac, with two dolls in mother of pearl and gold, emblem of the girls' fête of the 3rd March, by Kōyetsu, rare piece; early 17th century
38. Inro, black lac, decorated with a rabbit seated on the back of a fish rising out of the water, with bat encrusted in mother-of-pearl, signed Tsuchida Soyetsu, pupil and successor of Kōyetsu; 17th century. This illustrates a Japanese fable
39. Inro, aventurine lac, musical instruments inlaid, by Soyetsu; 17th century
40. Inro in shagreen lac, with leaves of gourd in gold and tin lac (style of Korin); commencement of 18th century
41. Inro in black lac, square shaped, decorated with Buddhist emblems; 17th century. School of Koyetsu
42. Inro in gold lac, encrusted with tree in mother-of-pearl, and stag in tin lac. Fine colour of gold; remarkable specimen by Korin; 17th century
43. Inro, square-shaped, in black lac, almost entirely covered with waves in gold, with green reeds and rushes in tin lac, and basket filled with stones, fine example, by Korin; 17th century
44. Inro in gold, mallow plants in metal and mother-of-pearl, encrusted, bearing Korin's signature. Fine example; 17th century

45. Inro in gold lac, with flowers hanging over a watercourse, by an artist of the Korin school; 17th century
46. Inro in gold lac, two blind men groping their way in characteristic attitude. Though not signed, an undoubted work of Korin; 17th century
47. Inro, gold lac, encrusted with storks and bamboo in mother-of-pearl and gold lac. School of Korin; 18th century
48. Inro in gold lac, flowers in mother-of-pearl in relief. School of Korin; 18th century
49. Inro, gold lac, plum tree in mother-of-pearl in relief. School of Korin; 18th century
50. Inro in gold lac, with man leading a donkey loaded, in tin lac, and mother-of-pearl, by Korin; 17th—18th century
51. Inro, gold lac, a man leading out an ox through the door of a farm house, in mother-of-pearl and alloy of tin and lead, by Korin; 17th century
52. Inro in aventurine lac, bird at a garden gate, from a drawing by Hōyetsu, lacquered by Yoyusai; commencement of the 19th century
53. Inro in gold lac, encrusted with branches in mother-of-pearl and tin lac, Korin's style, by Masayori, with netsuké; beginning of 18th century
54. Inro in gold lac, decorated with leaves and flowers in mother-of-pearl, by Shiomi Masakage, son of the celebrated Shiomi Masazane; 17th century
55. Inro in gold lac, pæonies in brown lac; school of Yoyusai; beginning of the 19th century
56. Inro in gold lac, copy of Korin (*with forged signature*), fruit and flowers; commencement of 19th century
57. Inro in black lac fluted, decorated with Japanese maple in gold lac, and stag encrusted by faience, by Hanzan, with netsuké; 17th century
58. Inro in black fluted lac, stag in faience, and ferns in gold lac and mother-of-pearl in relief, by Hanzan; 17th century
59. Inro in black lac, cut flowers and dragon fly in gold and mother-of-pearl, bearing the seal of Ritsuo; 18th century
60. Inro in black lac, bamboo tops in gold, mother-of-pearl, and tin lac, school of Soyetsu; 17th century
61. Inro, black lac chased with leaves, with stags in Shibuichi gilded, the *applique* having the signature of the great master Umetada; very rare piece; 17th century
62. Inro, black lac, a boatman in metal and mother-of-pearl, by To-u, an artist name of the great artist in metal, Yasutchika; 18th century
63. Inro encrusted with carp in tinted mother-of-pearl, among weeds in gold lacs, by Hanzan, successor of Ritsuo; 18th century
64. Inro in black lac, ferns in mother-of-pearl and gold, by Koma Kuansai, in the style of Ritsuo; commencement of 18th century
65. Inro, brown lac, back of a mirror, sword handle, lion, and other objects, partly in faience. (School of Ritsuo), by Jikkoku; 18th century
66. Flat inro, in hard wood (iron wood) horses coming from a gourd, in flat relief. Poetical inscription on gourd. School of Ritsuo; 17th century
67. Black inro, become brown with age, encrusted with white cock in ivory; 17th century
68. Inro in black lac, with roof of Temple at Nara, and the gold fish raised in coloured lacs, by Hanzan; 18th century
69. Inro in black, waves in gold, with seaweed and weeds in mother-of-pearl, by Kiko, in the style of Korin, very fine piece; 18th century
70. Inro, bevelled surface in black lac, stags in mother-of-pearl, in the style of Korin; 18th century
71. Inro, in black lac, flowers in a *jardiniere*, with the cage from which a nightingale has escaped, and is alighting on the opposite side; latter part of 18th century
72. Inro black lac sprinkled with aventurine, marine landscape, with a group of small birds on the other side, called in Japanese Chidori, the whole encrusted in mother-of-pearl and gold, signed Haségawa Shigeyoshi; 18th century
73. Inro in iron-wood, decorated with the Kaki, encrusted with coloured ivory and rock crystal; very fine piece of work; 18th century
74. Inro in wood, finely veined, decorated with Japanese lantern in lac, golden colours. School of Ritsuo; commencement of 18th century
75. Inro, black lac, fisherman's nets drying, encrusted in gold and mother-of-pearl, with bat on other side. School of Hanzan; 18th century
76. Inro, black lac, basket of flowers in gold lac and mother-of-pearl, not signed, but unquestionably the work of Hanzan, pupil of Ritsuo; commencement of the 18th century
77. Inro, a Shojo in red lac, with pot of saké boiling over, by Yosei; fine and rare piece; 17th century
78. Inro in black, lion chased in red lac in relief; fine work of the excellent master, Yosei; 17th century
79. Inro in black lac, decorated with a lobster in red lac, chased in relief, the back ground representing polished shark's skin. Fine piece of the school of Yosei; 18th century

80. Inro, chased in relief in hard wood, Hotei with his bag encrusted with coloured ivories; 18th century
81. Violet lac, Guri, in layers, very fine specimen; 17th century
82. The same, work of Zokoku; 18th century
83. The same; 18th century
84. Inro in black lac, decorated with self-coloured bamboo in relief; the design by Yosein (whose signature it bears); the artist in lac, Yoyusai; commencement of 19th century
85. Inro in black lac, decorated with chrysanthemums in gold, signed Tsunekawa; 17th century
86. Inro, cherry bark, decorated with flowers in gold, signed Genyosai; 19th century
87. Inro in ivory, chased with leaves of the arum, and insects in coloured lac; early 19th century
88. Inro in tortoiseshell coloured lac, decorated with two quails on the one side, and cage on the other in gold relief; 17th century
89. Inro in natural wood, encrusted with mouse and fishes in gold in relief, Shosai; beginning of the 19th century
90. Flat inro in natural wood, decorated with branch and fruit of Japanese plant nanteng (antidote to alcohol) in gold lac and coral encrusted, Toyosai, excellent work; commencement of the 19th century
91. Inro chased in hard wood, bearing a Chinese inscription, encrusted in mother-of-pearl, signifying longevity, Yoshiaki; 18th century
92. Inro in porcelain of Kutani, in red and gold, decorated with pæonies, signed Gekkei; unusual piece but relatively modern; 19th century
93. Inro in gold lac, shaped as a chrysanthemum; 17th century
94. Inro in black lac, decorated with cherry blossom in self colour, Kohosai; very delicate work of commencement of the 19th century
95. Inro in red lac, decorated with workmen making a wheel in gold and black relief; a rare piece, with an unusual subject; 17th century
96. Inro in black lac, with lions of Corea in chased gold lac, of singular perfection of workmanship, Takamitsu; end of 18th century
97. Inro of gold aventurine on black background, decorated with cherry blossoms and fern leaves in polished gold lac, encased in a framework of gold lac, decorated with geometrical pattern in gold, not signed but unquestionably the work of Shunsho; the great lac worker of the 17th century
98. Inro in aventurine lac, decorated with fans exquisitely chased in relief in floral designs in gold lac, by Kajikawa I., a typical example of the finest work of the great master; 17th century
99. Inro in aventurine lac, profusely decorated with chrysanthemums, Kajikawa II; beginning of 18th century
100. Large-sized inro, decorated entirely on one side with chrysanthemums and other flowers in gold lac, with similar decoration in black on back. Remarkably fine piece; unsigned and probably made for artist's feudal lord; 18th century
101. Inro, aventurine lac, profusely decorated with chrysanthemum in gold lac. School of Kajikawa; 17th century
102. Inro, aventurine lac, with black medallion encrusted in mother-of-pearl, by Kajikawa II., very handsome piece; early 18th century
103. Inro, gold aventurine lac, encrusted with Imperial arms, Kiri leaves in mother-of-pearl, charming piece of the finest quality; 17th century
104. Inro in gold lac, entirely covered with landscape in gold, signed Kajikawa I., fine specimen; 17th century
105. Inro in gold lac decorated with a horse in black lac fastened to post with an ape holding the rope; signed Yutokusai; end of 18th century
106. Inro, gold lac, decorated with chrysanthemum, and word longevity, signed Kajikawa; commencement of the 18th century
107. Inro, aventurine clouded gold chrysanthemum in polished gold; 17th century
108. Inro, in gold lac, on the one side in raised gold powdered lac, the fabulous unicorn animal, the Kirin, on the other rocks, signed Kajikawa; 18th century
109. Inro in gold lac, decorated with birds on a fir tree in gold relief; commencement of 19th century
113. Inro in gold lac, with basket of vegetables, signed Shigeyoshi; 19th century
111. Inro in gold lac, with pine tree chased in gold relief, with pigeons in mother-of-pearl, Mitsutoshi; 19th century
112. Large inro in fine black lac, decorated with the flowers of the camellia strung on a thread to make a necklace; in mother-of-pearl, gold, and coloured lac, an ornament of the princesses of Japan. Unusual shape and fine design, by Koma Kiuhaiku; end of 17th century
113. Inro in black lac, with dragon flies in red lac, Toyu. School of Koma; 18th century
114. Inro in black lac, leaves of flags in high gold relief, berries in coral, Yoyusai; commencement of 19th century
115. Inro in black lac, horses gambolling, with gold and silver lac, signed Joka; horses designed by Seisen and Isen of the school of Kano; 19th century
116. Inro in black lac, with fir trees in polished gold, a fine work by Shunsho I.; 17th century

117. Inro in black lac, decorated almost entirely with pines in various coloured gold, by Shunsho I. ; 17th century
118. Inro in black lac, a wild boar sleeping beneath the moon in a thicket, in gold, a *chef d'œuvre* not signed, but a particularly fine piece, attributed by Mr. Hayashi to Shunsho I. ; 17th century
119. Inro in black lac, decorated with maple, in burnished gold and colours, Koma Kiuhaku ; 17th century
120. Inro in gold lac, decorated with sleeping child holding a rope to which is attached an ox, Shiomi Seisei ; 17th century
121. Inro, a monkey, finely designed, covering both sides of the inro, Shiomi ; 17th century
122. Inro, rats in polished black lac on gold background, by Shiomi or Seisei ; 17th century
123. Inro in black lac, with rats in polished gold of various tints, by Shiomi I. ; very fine ; 17th century
124. Inro in black lac, geese flying down into the waves ; in polished gold, by Toshihidé ; 18th century
125. Inro in black lac, cherry tree in polished lac, by Yoyusai ; admirable in delicacy of design ; 19th century
126. Inro, with chrysanthemums and cherry blossom in burnished gold lac and colour, by Kajikawa Hisataka ; early 19th century
127. Inro, black lac, decorated with dragonflies and butterflies in gold relief ; 18th century
128. Inro in black lac, on the one side stork encrusted in mother-of-pearl and gold, and on the other bamboo in gold ; 18th century
129. Inro in black lac, ribbed transversely, with cranes in gold lac and lead ; 18th century
130. Inro in aventurine burnished gold, decorated with cocks on housetops ; end of 17th century
131. Inro in burnished gold, decorated with a flock of geese feeding, in black and gold relief, by Rishiusai ; beginning of 19th century
132. Inro, a snake darting into the water, encrusted in mother-of-pearl rocksain gold, by Hasegawa Shigeyoshi ; early 19th century
133. Inro in black lac, landscape with river ducks swimming in the moonlight amid the rushes, Kajikawa ; 19th century
134. Inro decorated with cranes in relief, and fir trees on the other side in polished lac ; 19th century
135. Inro in black lac, decorated with figure of Toba (a Chinese poet), near a bamboo tree in the open, signed Koma Kiuhaku ; 18th century
136. Inro in black lac, sprinkled with gold, A dancer in a boat, signed Yokei. Drawing and writing of Itcho reproduced by Yokei ; end of 18th century
137. Inro, lac, rare colour of Shibuichi, Imperial arms, Kiri and Kiku, and the congratulations of the new year ; 18th century
138. Inro, black lac in stripes, plum trees in blossom ; lac of the style of Hakeme (very difficult effect) ; commencement of 19th century
139. Inro in black lac, decorated with two dancers of Sampaso in gold relief of various colours, signed Shokuasai ; 19th century
140. Inro, aventurine lac, red tint (rare colour and quality), two horses, a unique piece ; 17th century
141. Inro in black lac, on one side landscape in gold, on the other gold background with Korean lion in cursive style, signed Toju ; 19th century
142. Inro, aventurine burnished lac, decorated with Phoenix and landscape, Shigeyoshi ; commencement of the 19th century
143. Inro in gold lac, ox in the grass, extremely fine, unsigned ; 18th century
144. Inro in black lac, decorated with clouded aventurine branches of cherry tree in gold relief, signed by Kajikawa I., on side ; 17th century
145. Inro in black lac, fir trees in gold, by Tsuchida Soyetsu ; 17th century
146. Inro in natural coloured wood, decorated with bark ; 19th century
147. Inro in black lac, bulrushes in gold, with moon in background, signed Kajikawa I. ; 17th century
148. Inro in black lac, decorated with sabre guards in gold ; 17th century
149. Inro in black lac, ancient musical instrument in aventurine, in relief ; first quarter of 18th century
150. Inro in black lac, picture scroll and musical instrument, and game of "Go," end of 18th century
151. Inro in black lac, decorated with musical instrument ; end of 18th century
152. Small black inro, stirrup of ancient form, in gold and silver, inscriptions descriptive of objects contained in a temple ; 18th century
153. Inro in black lac, decorated with chrysanthemums ; beginning of 18th century
154. Inro in black lac, decorated with *shoki* in coloured lac, Tatsuki ; 18th century
155. Inro in black lac, decorated with chrysanthemums in polished lac. Very fine piece ; commencement of 19th century
156. Inro in fine black lac, poppies encrusted in gold, with bird flying through the sky in rare grey lac, signed Koami Nagataka (but no doubt the work of a successor using original seal) ; early 18th century

157. Inro in black lac, eagle with small bear in polished lac; commencement of 18th century
158. Inro in black lac, decorated with a racoon-faced dog beating his breast beneath the moon (Japanese will-o'-the-wisp); beginning of 19th century
159. Inro in black lac, the waterfall of Yoro, in relief, where the faithful son went to seek water, his father being thirsty, for whose sake the water was turned into wine in reward of his filial piety; 19th century
160. Inro in maroon lac, containing two series of three boxes, decorated with fir, bamboo, and plum tree, adjoining a hedge by Hiromichi, remarkable piece; 18th century
161. Inro in black lac, decorated with weeping willow in gold lac and aventurine, by Shigeyoshi; end of 18th century
162. Inro in black lac, encrusted with cherry tree and mother-of-pearl, inlaid and polished; 17th century
163. Inro in black lac, decorated with camellias and two birds, encrusted after design of Hoitsu, and undoubtedly the work of Yoyusai, but not signed; latter part of 18th century

LARGER OBJECTS IN LAC.

1. A black lac MSS. box encrusted with stags, in bronze colour, in naturalistic and delicate relief. Signed in gold lac by Honnami Koyetsu, the celebrated master of Korin and Soyetsu; beginning of the 17th century. A piece of the utmost rarity
2. Black ink box, decorated with two tall stags, covering the whole surface of the box, in tin and mother-of-pearl; autumn flowers. The firmness and grace of the attitude are not to be overlooked; by Korin. [These writing-boxes are for Chinese ink, palette, water-bottle, knife and brushes—the writing implements of the Japanese]
3. Black ink box with dome shaped cover encrusted with branch of camelia and pine tree, in tin and gold lac. A grand work by Korin; late 17th century
4. An ink box in aventurine gold, decorated with landscape and a sacred river, with Shinto emblems of worship suspended across the river, encrusted in silver lac; the interior a hedge with flowers in lac and aventurine. Evidently from the studio of Shunsho; 18th century
5. Paper box in natural wood, decorated with pheasant perched on rock, in raised gold lacquer of high relief; end of 16th century
6. A Suzuribako in black lac, with the poet Narihira on horseback, encrusted in mother-of-pearl, the (companion to No. 8) interior characteristically decorated with fir trees, encrusted with lead; fully signed by Korin, and a work of the highest quality, and *chef d'œuvre* of this great master; 17th century
7. Maroon lac ink-box by Korin, decorated with a stag; of great size and grandeur of design, occupying the whole of the surface of the box; in tin in relief, grass in gold lac. The design full of expression, vivacity, and admirably drawn; end of 17th century
8. Ink-box, black lac; Narihira, the noble poet, on horse, in gold lac, brilliant mother-of-pearl, and tin. A work which at first sight seems audacious in its primitive simplicity of drawing, but of which the justness of line, the expression of the face, and all the characters of colour and decorative effect are highly artistic. Fir-trees in similar style, characteristically large and grandiose. The undoubted work of Korin, and bears his signature internally, but this has been probably added by another hand at a later date. Neither the handwriting nor the gold being characteristic, but the work itself is "signed all over;" first quarter of 18th century
9. Suzuribako, in shape of a Koto (musical instrument), in aventurine lac and background, decorated with gold lac of various kinds, imitating the grain of wood, &c., internally, rocks and pine trees raised in gold, in high relief. A choice work of the 17th century
10. Suzuribako, ink-box in mulberry wood, lacquered in natural colour, decorated with two Kasa (sort of parasol hat.) On the interior is seen the moon in powdered gold, with a pigeon in fine relief, a most delicate and lovely work, gold and natural colours. A work of Hanzan, pupil of Ritsuo, one of the greatest artists in the latter part of the 18th century; perhaps the most artistic of this great school
11. Suzuribako ink-box, sculptured in relief in natural wood, very fine work, the interior in aventurine lac of 17th century. The subject represents the meeting of Sekiko and Chorio at the bridge of Kahi; 18th century

This is part of the history of the dynasty of Han, in the 3rd century. Chorio is mounted on a dragon, because it is said of him that his genius conquered even the dragon, and at the same time, the dragon being the symbol of imperial power, this phrase meant that he was capable of becoming ruling emperor if he had wished it. Sekiko, who is seen above the bridge mounted on a horse, was a surviving sage (the last survivor, according to the story) of the great sages whom the Emperor had caused to be put to death at the same time that he had caused all the books of philosophy to be destroyed. Sekiko, who met Chorio, whom he knew as a young man of haughty character and strong will, had dropped his shoe, and, as will be seen in the sculpture, had commanded Chorio to restore it to him. Not-

- withstanding his haughtiness of character, Chorio, recognising in the aged sage his superior, approached him with the shoe as commanded. Sekiko then further commanded him to put it on his foot, and this also he did. Recognising in him then the qualities of patience and submission as well as well-known courage and self-reliance, Sekiko accepted him as a worthy disciple. Since he possessed in patience the greatest of all the virtues as well as courage, he declared him capable of learning and of rising to great things; he took him and instructed him in all the learning of which he was then the chief repository. Chorio soon rose to become chief councillor of the Emperor
12. Letter-box in gold aventurine lac, decorated pine trees and river in gold and brown lac; 18th century
 13. Suzuribako ink-box in black lac, decorated with two carp under a waterfall between rocks, in gold mosaic encrusted; the interior, nightingale on the boughs of the cherry tree (*Prunus mune*). A lac from the studio of Koma, a work of the first class; second half of the 17th century
 14. An ink-box in black lac, decorated with helmet and branch of plum tree, and incrustation of mother-of-pearl, coral, silver and gold; interior in aventurine gold lac of varied tints with landscape; a piece which is perfect, remarkable for the beauty of its black lac and the perfection of its encrusted work. The helmet is a little *chef d'œuvre* in gold and oxidised silver. Even in inros it is rare to find such precision as this; it is a work of surprising beauty and finish, by Kajikawa; beginning of 18th century
 15. An ink-box, black lac, decoration, landscape in polished gold; internally, fir trees exquisitely designed in gold relief. A box of the very highest quality. Notice the singular beauty of the lac, the finish and character of the design in the interior turning up at the left-hand corner. ("This box, were it now in Japan, would be secured by the connoisseurs at almost any price. — T. Hayashi.") Shunsho I.; end of 17th century.
 15. Perfume - burner, black lac, entirely covered with decoration in key pattern in gold, cover in gilded bronze, cut like a chrysanthemum; 17th century
 16. Suzuribako, aventurine gold lac, with elaborate diapers representing folds of embroidery in gold of various tones, and chrysanthemums and leaves overlying a fan, of which the handle is encrusted with mother-of-pearl; interior, clouds in metallic lacs of various colour, with flights of numerous tschidari. A remarkable specimen of elaborate work of Korin, of a kind differing from his usual style (style of Soyetsu); 17th century
 17. Black ink box, decorated with fan, with landscape in fine gold lac. A fine example of Kajikawa I., of Yedo; middle of 17th century
 18. Suzuribako in black lac, decorated with two geese in silver lac, by the side of a river, the weeds, &c., in gold lac; 18th century
 19. Writing box, black lac, decorated with boat on water, distant mountains, in flat gold lac, external aventurine ground, decorated with firs and mumé tree, in raised gold, encrusted with mother-of-pearl; school of Shunsho. Very fine piece; commencement of 18th century
 20. Incense burner, in gold aventurine lac, decorated with clouds, in gold lac; 17th century
 21. Despatch box, in yellow, green, gold, and black lac, imitating wood, decorated with cards in gold lac and inlaid with mother-of-pearl and gold; 18th century
 22. Fubako, despatch-box, a lac box decorated with Tabané-noshi, a symbol which is added to presents on the occasion of sending good wishes. It is a delicately and charmingly decorated lac inlaid with silver and gold of the period of the fifth Tokugawa Shogun, with Japanese silk cords attached
 23. Black despatch-box, decorated with grasses and leaves in gold, polished lac. School of Shunsho; beginning of 18th century
 24. Kai-bako, the game of shells. This is a box in black lac, decorated with peonies and Indian plants. It contains a number of bivalve shells, each carrying one of the fifty-four designs of Genji (the name of a collector of poems). In playing the game the shells are thrown on the carpet, and rapidly picked up and matched with its fellow, which is decorated with a similar design. No two shells in the world will exactly fit each other unless they be the natural pair as found originally in nature; hence they have to be selected with great rapidity and accuracy. Numbers are given according to the subject of each shell, and the person who makes the greatest number wins the game
 25. Black despatch-box, decorated with ferns in yellow and green gold lac. Shunsho school; 18th century
 26. Black despatch - box, with a clouded aventurine in gold, decorated with small fruit and leaves under net decoration; 18th century
 27. A sweetmeat-box in the form of two rectangular boxes interlaced; one of which is in Tsuishu sculptured vermilion lac, commonly called Pekin lac; the other in bronze green lac encrusted with a basket of fruits suspended in silver, and formed of coloured ivory. Around it are flowers and birds also encrusted. It is a specimen of the finest and most delicate work which is produced at the present day. The interior is powdered with gold
 28. Little screen called Kembio (signifying screen for ink-box, decorated with ferns

- in fine gold lac. In the middle is large crest of Aoi of the Tokagawa family in gold lac. The outside in lac imitating wood; end of the 17th century
29. Perfume-box in four compartments in maroon lac, square form decorated with roses in polished gold lac beautifully pencilled. This rare coloured and most artistic piece is an extraordinarily fine specimen of the work of Shunsho I., the great artist of Kioto. For courtly beauty it could not be surpassed; 17th century
 30. An oblong box, showing grain of natural wood, a pendent lily and bud, and raised in slate-coloured lac, and encrusted with lead, an exceedingly rare specimen of lac, by the famous painter, potter, and lacquer, Kenzan, in the style of his illustrious brother Korin
 31. Large square board for manuscript (a paper press), decorated in green lac, with rushes and waves encrusted in gold of various tones, mother-of-pearl and lead; a magnificent work of dazzling brilliancy, and the finest known specimen of the style and perfect workmanship of Korin, whose signature it bears, in gold, on the reverse side. A unique and princely specimen; 17th century
 32. A writing box in natural wood, with sunk medallion containing head of Daruma, carved and lacquered in bas relief (Indian type); a reproduction as the interior shows of a very early work, one of the works which distinctly indicates the influence of Indian art in Japan (through China). Daruma was an Indian Buddhist saint—hence the retention of the Indian type. Probably by Kenya, pupil of Ritsuo, a very fine and interesting work; 19th century
 33. A despatch box in pale yellow avanturine lac, decorated with the fir-tree and the cherry-tree in red; interior decorated with falling flowers in red, in polished lac; a fine lac of the 18th century
 34. A lady's smoking set, of black lacquer, artistically decorated with umé tree in flat gold; 18th century
 35. Rectangular tray, avanturine gold, decorated with hand-carriage in gold; 17th century
 - 35a. Despatch box; black lac, with dragon amidst clouds, in flat gold and dusted colour, interior fine avanturine; end of 18th century
 36. Large writing box, lacquered externally in imitation of the grain of wood; ornamented with a folding screen, presenting a landscape with crane and fir tree; interior rich avanturine decorated with detached masses of ornamental diaper in raised gold; 18th century
 37. Suzuribako in black lac, decorated with large fir tree growing on a mountain side, drawn and chased with exquisite skill and singular freedom, in gold lac; The interior with evening scene, the moon, and field geese flying downwards to a bush. An unsurpassable masterpiece, and with full signature of Shunsho I.; 17th century
 38. Ink box, in black lac, little avanturine, decorated with two quails and the grass of autumn, in gold and silver polished lac, of which this a fine example, by Shunsho; 17th century
 39. Despatch box, in gold lac, decorated with two fans in gold lac; 18th century
 40. Black inkbox, inlaid with lily and butterfly, mother-of-pearl, gold, red lac, and in shell, by Hanzan; 18th century
 41. Round inkstand, in red lac, representing the sun elevated from the waves, in gold lac, interior two masts, in gold lac; 17th century
 42. Avanturine, gold lac, decorated with branch of plum tree, with three scrolls of paper in gold and silver lac, inlaid with coral and mother-of-pearl. School of Koma; early 17th century
 43. A writing box in black lac, elongated oblong shape, decorated with three apes admiring the crescent moon (see interior,) in raised lac; a quaint work of the first quarter of the 18th century, of the school of Koyetsu
 44. Square writing box, black lacquer, large carp in weeds in gold lac, three scrolls of paper with pollen and plum, Honan, in relief on gold background; 18th century
 45. A square avanturine lac suzuribako of good quality, decorated with crysanthemums and vines, quails, and other birds in relief; 18th century
 46. Suzuribako (ink-box) in black lac, decorated with a biwa (musical instrument) in gold. The two roundlets on the cross piece of the biwa represent the sun and the moon; the interior is decorated with a dragon rising from the waves, in raised gold lac. A fine lac of the middle of the 17th century.
 47. Suzuribako (ink-box) in lac of yellow gold avanturine, decorated with the *karakusa* plant; the interior is a landscape of Mount Hōrai, with profuse floral decoration in solid gold. This kind of lac is called Jokenyen (makiye). Jokenyen is the honorary name of the fifth Tokugawa Shogun, 1681—1701, to which period this piece belongs, and is a lac of the highest type of courtly luxury. This prince, who was a great amateur, was a patron of the delicate lacs of the 17th century; he was the Louis XV. of Japan; 17th century
 48. Suzuribako ink-box in clouded avanturine gold (muranashiji), decorated with the closed and open books indicating longevity and eternity. A lac of the first half of the 18th century of fine quality
 49. A box in natural wood (mulberry), the top beautifully encrusted with a bouquet of

flowers in mother-of-pearl, and gold lacquered with grasses and flowers, the edges lacquered in gold diaper; 18th century

50. A Suzuribako, showing the natural wood lacquered in transparent orange varnish, interior decorated with delicate fronds of ferns in yellow and green gold in low relief. School of Shunsho, design of Itcho; 18th century
51. A square box in gold lacquer, the sides gold, in the style known as Hiramé, with bouquet of flowers, interior aventurine, the stand worked in gold lac and cover; 1700—1726
52. Coin cabinet, with drawers, black lac, decorated with representations of various coins in flat and powdered gold; 18th century
53. Large box with tray, for holding documents; partly black lac, decorated with bold conventional floral scroll, and partly in red lac imitating textile fabric; end of 18th century
54. Square box, two compartments, in natural wood, Tagayasan, decorated with chrysanthemums, crest in gold lac; 17th century
55. A large box for holding papers, covered with embossed red leather, the box decorated with a group of cranes in natural colour; design of the school of Hoitsu, a remarkably fine work in all its characters, and very unusual; 18th—19th century
56. A nest of canteen boxes, decorated with formal maple leaves, emblematic of autumn, in gold and coloured lacquer; early 18th century
57. A smoking set, partly lacquered to imitate veining of wood, and decorated profusely with landscapes in raised gold lac and floral medallions; a very refined and well-executed work of the 18th century
58. A large pic-nic set, in finest polished black lac, with profusion of designs illustrating agricultural operations (sowing rice, &c.) in flat gold lac; a magnificent work, by Ipposai, of the 18th century
59. Cabinet in black lac, encrusted with mother-of-pearl and coloured stones, called *Karamono*, which signifies a Chinese object, or rather an object of the Chinese school—Japanese work, however, and not Chinese; 17th century
60. A black lac box, kidney shaped, embellished with landscapes of Kinkakuji, golden temple at Kioto on covers, on the tray boats on the water; a very fine piece indeed of 18th century
61. Card box, containing cards for playing the game of the 100 poets, in clouded aventurine, decorated with the Tokugawa crest, fastened with two silk cords
The cards consist of two packs of 100 cards, one set having portraits of the 100 poets,

with the commencement of verses selected from the poets; on the other set are represented the conclusions of the verses commenced on the picture cards. In playing this game the players set round in a circle, and the 100 cards, on which are written a verse, are thrown face upwards in the centre of the confused mass, someone then takes the set of cards covered with the portraits, reads out the commencement of the verses. The players must then rapidly select from among the verse cards, that one which contains the rest of the verse read out; as the writing is difficult and the cards resemble each other very much, it requires considerable literary knowledge, and also a very quick eye and cool head to be prompt and clever at the game. It is a literary game played by the educated; commencement of the 19th century

62. A canteen in black lac, with singularly bold design of lime tree, encrusted in lead and mother-of-pearl; sketching over the whole of the pieces. A fine piece, and in many ways equal to the work of Korin. School of Korin; early 18th century
63. A large gold box (Tanzaku) for holding scrolls of poetry, yellow gold aventurine, richly decorated with irises on the edge of a rivulet, with *appliqué* of gold and rocks decorated with gold, mosaic inlaid. A costly piece made for the use of a wealthy Damio; 17th—18th century
64. A large saké bottle of aventurine lac; a bold decoration of grape vine and olives; on the top a kiku in gold and black lac; 17th century
65. A large-sized canteen in black lac, decorated on top with fans in gold lac, the bottle and the picnic box, lacquered in circular rattan; decoration gold and silver. Also a grand piece, evidently from the studio of Koma; a rare and important piece, of which very few have been handed down; 17th century
66. A cabinet in black lac, with chest of drawers, the outer case decorated with bamboo, umé and grapes in flat gold and coloured lacs, the drawers with branching roses in gold and green lac, and streamlet in back ground in flat gold; the drawers, of fine work, 18th century, the outer case being exquisite work of the 17th century
67. Cabinet in black lac, powdered with fine gold, and waves in polished lac representing the sea; on the four sides are seen several islands, with pines and the little birds called chidori; distant masts are also seen. The whole decoration represents Awodji Shima, one of the "eight views" of Japan. This kind of cabinet bears the name of Koshimoto Dansu, which signifies a convenience for the hand, and was made solely for the use of the Damios, as a writing-box. It is a lac of the end of the 17th century, and of very fine quality
68. A reading-desk in black lacquer, decorated with karakusua and flowers, con-

- ventionally rendered, with gold lacquer in low relief, with chased silver mounts; 18th century
69. A long despatch-box in black lacquer, finely powdered with gold, waves and clouds, flights of tschidari in inlaid gold lac of Koma; end of 18th century
 70. A high box of avanturine lacquer, decorated with singularly bold design of nets hanging from piles, in gold lac and encrusted with mother-of-pearl; style of Koyetsu, and attributed to Nagata Yuji; a beautiful piece; 17th century
 71. A large box in clouded avanturine, encrusted with a number of fish and crustacea in coloured and chased mother-of-pearl, tortoiseshell, ivory, &c., in high relief, a superb work of Hanzan, the celebrated pupil of Ritsuo; 18th century
 72. A high box, black lac, entirely covered with bold conventional wave ornament in flat gold lac; style of Korin; 17th century
 73. A large cabinet for books in black lac, decorated with clouds in gold avanturine, and plum branches in red lac inlaid with silver. From the studio of the celebrated Koma. The brass-work in gilded bronze. The cabinet contained the famous romance known as "Genji Monogatari," which is always in manuscript; the title of the manuscripts is on the drawers; a splendid work of the 17th century
 74. Toilet-bowl, avanturine lac; arms of the family Sakakibara, and leaves of the Japanese maple; end of 18th century
 75. A pedestal, avanturine lac; textile design; 19th century
 76. An octagonal box for solid perfumes, with internal tracing in black lacquer, with vignetted medallions of floral design. The trays and interior similarly decorated. A fine example of the work of Shunsho I.; 17th century
 77. A despatch-box, in black lac; decorated in gold lac, with arms on a back-ground of raised black lac, in textile pattern, fastened by mounted leather band; end of 18th century
 - 78 & 79. Kô-Fuda-Bako boxes with black *jetons* for playing, what is known in Japan as the game of Perfumes; the boxes are in black lacquer, decorated with Indian plants in gold
- There are twenty-two *jetons* for ten persons, and ten perfumes in wood, decorated with flowers and numerals. This game was one which was confined to the wealthy classes in Japan. Perfumes were with the Daimios objects of luxury, and this, like most of their more refined amusements, was conducted with a special reference to the study of antiquity and history. Thus there were many ancient perfumes of foreign origin—Turkish, Chinese, Indian, and others—which were very rare and costly, and of which the supply was very limited. In playing this game ten persons sat around an incense burner, in which was burned an incense perfume; each person had then to guess the particular perfume, which was called seeing a perfume, and if he guessed rightly his numbered *jeton* containing the name of the perfume and the number was put to his credit in the game. This game was played with costly and rare balsams and woods handed down as family possessions, and was confined to the wealthy and luxurious classes; a piece of the 17th century
80. A long tray, in black lac, inlaid with group of Chinese philosophers, in mother-of-pearl. Tonkin work; 18th century
 81. Perfume-box, shaped as a Korean lion, in gold lac, the interior lined with the finest old mosaic of gold, of the kind known as Hirame. Signed by Koma Yasutada. A specimen of very high quality and typical of the school; beginning of the 18th century
 82. A small box for the *jetons* of the game of perfumes; 17th century
 83. A pedestal in gold lac, with silver mounts; beginning of 19th century
 84. Shaped square box in gold avanturine, covered with a decoration of peach blossoms and leaves in chased gold lac; 18th century
 85. A round perfume-box in black lac, decorated with grass, landscape and rock, and encrusted with spots of silver; the interior in the characteristic yellow gold. An original lac of the city of Osaka, of the kind known as "Taiko makiyé," or "Taiko jidai," the period of Hideyoshi, or "Taiko." Very rare specimen. A very early piece; beginning of 16th century
 86. Octagonal red lac box, decorated with a priest seated, in relief; 18th century
 87. A small flat toilette box in gold lac, decorated with armorial crest and folds of paper; end of 18th century
 88. Small oval perfume box of aventurine lac, decorated with flies in gold, and floral designs internally; 16th century
 89. A perfume-box, shaped like a shell, black background, decorated on the top with grey lacquer, around the box seaweeds in polished gold; the interior powdered with particles of gold and silver; beginning of the 18th century
- On the top of the box are the words "Although living in the poorest conditions, he does not lose his satisfaction," viz., that due to the knowledge that his life is carried out in accordance with the dictates of philosophy. These were the words of Confucius in praise of his pupil Gankuai, in that although poor, his soul retained its just elevation of thought
90. Perfume-box, oval shaped, fluted, high form gold lac, decorated with two rabbits in gold, on waves in gold and silver; beginning of the 17th century
 91. A bowl in rare Shinkênuri lac, decorated with Indian plants and pœonies in black; interesting specimen; 18th-19th century

92. A box, shaped like a boat, in black and coloured lac; 18th century
- 93, 94, 95. A Daimio's saddle and stirrups, in aventurine and gold lac, decorated with elaborately varied design in gold lac, in high relief, water, waves, and birds. Very grand pieces; of the end of the 18th century
96. A small plateau, red lac on black wood, base decorated in very archaic style, in black lac, with an animal and fir branches. A very rare specimen of the old Yoshino-negoro lac, of chiefly archaic interest; from end of 15th to beginning of 16th century
97. A small perfume-box, shaped as a Hotei, in red lac, on black wood of the kind known as the old negoro lac (see Quin's classification: *Transaction of the Asiatic Society of Japan*, vol. xii.), not beautiful, but of archaic interest; 15th century
98. A perfume burner in eight lobes of high form gold lac, decorated with the design known as "Shippo;" the cover in pierced silver cut hexagonally; good lac of the 17th century. The pedestal in five open lobes, mounted with silver, is also of the 17th century, and of elegant design
99. A small square box, red lac, textile fabric, surrounded by black lac, decorated with formal waves and flight of swallows, in artistic design. A remarkably fine work; 17th—18th centuries
100. Tea-powder box in black lacquer, decorated with birds in relief, and bamboos in gold; 17th century
101. A box for ashes of perfume, aventurine gold, decorated with chrysanthemums and water course; beginning 17th century
102. A small perfume-box, decorated with flowers, on black lac, in gold dusted ground (pewter mounts); 16th century
103. A box in four lobes, decorated three carp; various geometric designs; 17th century
104. A box for perfume ashes, aventurine gold, decorated with climbing plants; 17th century
105. A box, three compartments, aventurine gold, decorated with cherry blossom and stream of water; 17th century
106. A small box, in compartments in clouded gold aventurine, decorated with conventional butterflies and bamboo leaves, curiously arranged as birds; 18th century
107. A small square box, in gold lac, three arms. A very pretty piece; 18th century
108. A flat circular perfume-box, chased with chrysanthemums; 18th century
I have never seen a specimen of finer class, or in which the design is carried out with so much largeness of style.—T. HAYASHI.
109. Square box in black lac, decorated with small pines in gold and birds. This is one of the finest specimens of black lac of the 18th century
110. A small bowl on hollow stem in black lac, decorated with chrysanthemums and leaves and conventional squares in yellow lac and gold; the interior in red lac of the kind known as "Hidehira." Very old; about the 13th century. In a characteristic rich red lac. A very ancient piece, of historic interest
111. A small cylindrical box in three compartments in silver lac, decorated with melon plant and flowers; 17th century
112. A box, black lac, decorated with camellias in lac and gold; highly decorative and precise as to work; 19th century
113. Perfume-box in natural wood, inlaid in ivory, mother-of-pearl, gold, monkey beneath the moon and rose; interior in gold lac; beginning of 18th century
114. A circular perfume-box, gold lac, decorated with grasses in relief; 18th century
115. A flat-shaped box in chased black and red lac, figure of Hotei; 16th century
116. A small perfume-box in black lac, chased with extraordinary accuracy to imitate woven fabric, and birds; 17th century
117. A small lac box, decorated with chrysanthemums and Persian plant; end of 18th century
118. A natsumé in transparent ma'oon lac, decorated with chrysanthemums of autumn, in the later style of Korin; 19th century
119. An oblong black lac tray, with horses, and flowers, and stags; 17th century
120. Natsumé tainé-non, natural wood, lacquered with chrysanthemums and black lac; end 18th century
121. A jûkô, or perfume-box, in compartments, square-shaped, in aventurine lac, one half carved with a decoration of brocade pattern on black ground, and with grasses and the Imperial arms of Kiri. This is guaranteed by Mr. Hayashi as an authentic work, though unsigned, of Shunshô I., and an object commanded for the use of the Tycoon, to which the artist had not the right, therefore, to append his signature. It is a specimen of the finest quality in every respect, and one of the pearls of the collection; 17th century
122. An oblong box in black lac, with arched cover, decorated with fisherman's net chased in red lac to imitate net work, and decorated with leaves in silver lac; the interior clouded aventurine; end 17th century
123. A lady's smoking set, in black lac, powdered with gold, decorated with leaves in scroll pattern in raised gold lac; beautifully finished; 18th century
124. A letter-box in polished gold lac, decorated

- with geometrical pattern from the studio of Shunsho; 17th century
125. Square tray, black lacquer, decorated with spray of vine in red lac, very fine quality. School of Koma; 17th century
 126. Red lac decorated with Kiku crest, in gold of various colours; 18th century
 127. Natsumé; black lac, decorated and encrusted with flowers and leaves, lead and mother-of-pearl. Style of Korin; 18th century
 128. Natsumé; aventurine lac, with Hoho and waves; 18th century
 129. A chōshi, commonly described as a teapot, but it is an object which is used to serve sake, wine on ceremonial occasions; aventurine lac decorated with the crest of the Tokugawa; 18th century
 130. A small bowl in red lac, decorated with storks and pine in silver lac; the red of a maroon colour peculiar to the lac called hideshowira; 17th century
 131. A square cup in red lac of Kaga, decorated in gold relief with ancient design; early 19th century
 132. Flat circular box in blue lac, with the bird Hoho drawn in a peculiar conventional form with clouds, and encrusted in coloured lacs of blue, yellow, and red, of the kind of lac known as mitsudaye (the colour being due to sulphate of manganese). Very rare and very peculiar in colour, and in fine preservation; piece of the 15th century
 133. Yuto, for hot water for table use; the lac in gold aventurine is decorated with the arms of Tokugawa, in fine threaded gold; first quarter of the 18th century
 134. A quadrilobed perfume-box, black ground powdered with gold, decorated with chrysanthemums in polished gold lac; interior, with similar decoration, pewter mounts, in Kamakura lac; a piece certified of the 12th century and one of the oldest pieces in any collection; in good condition
 135. A tea box (shape called Nakatsugi) in black lac, decorated with equisetum, horse, grass, chrysanthemum, and leaves on top; 17th century
 136. A miniature despatch-box in black lac, decorated with crests and Indian plant in gold; extremely fine work, proceeding from the studio of Shunsho, in the 17th century. A very beautiful piece; it is remarkable for the extreme precision and perfection with which the lines are traced, and the delicacy and completeness of the work. This is a kind of lac which can hardly be reproduced at the present time; it requires the highest skill with the brush; 17th century
 137. Square box, highly decorated with chrysanthemums in gold on a black background; interior, aventurine; a lac of the first half of the 19th century
 138. A perfume-box in red lac, by Hotei; 18th century
 139. A box, aventurine powdered, decorated with oyster (pearl) shells and the emblems of a gift; interior, aventurine gold. Notice the quality of the aventurine on the bottom of the box, and how the gold is lavished on it. At this time, and with rich masters, there was no idea of economising the gold; the depth of the lac and the richness of the gold indicate the costliness of such a piece; end of 18th century
 140. Small perfume-box in three compartments, black lacquer ground clouded with gold, decorated with bamboo and umé; 18th century
 141. A small box for ashes of perfume in the form of an octagonal carved jar, gold aventurine, the cover in yellow bronze; an exquisite and rare piece; 17th century
 142. A small vase in gold lac, shaped as the trunk of a tree with leaf enamelled and stalk; end of 18th century
 143. A perfume-box, round, entirely powdered with particles of gold, decorated with maple leaves in gold and coloured lac polished, interior, aventurine lac; commencement of 18th century
 144. An octangular perfume-box, stand in aventurine lac, decorated with Hotei lac; a rare piece; commencement of 16th century
 145. A box in compartments, black lac, decorated with diaper in gold and with chrysanthemum; interior aventurine; early 18th century
 146. A perfume-box, in gold lac, decorated with tortoise and waves; 18th century
 147. Small oblong tray, aventurine gold lac, with leaves of maple; 17th century
 148. A despatch-box in black lacquer, decorated with Indian herb plants, in clear green gold, powdered and polished; on this background are two Hoho (imperial birds) and kiri, also delicately designed in polished lac; on the interior are some spots of reddish aventurine, and fine branches in gold. A piece of the very highest technical and artistic merit, and a standard for comparison; 18th century
 149. A small perfume-box shaped as a tile, in gold lac decorated with crest in black, the interior in black lac, decorated with clouds and butterflies in gold; 18th century
 150. A circular perfume-box, 4 inches high, in aventurine lac, decorated with chrysanthemums and clouds, raised in gold lac, part of which has perished with age; interior aventurine, known as Sakai Makiye; 16th century
 151. Manuscript box; black lac, decorated as a basket with climbing plants, interior aventurine; early 18th century

152. A large octagonal box, panelled, of black lac; the principal panels decorated and encrusted with a peculiar green lac, and masks raised on the surface, chased in various coloured lacs, with great skill, and the lacs of very varied and unusual colour. The smaller panels inlaid with diaper patterns and flowers in mother-of-pearl, and various coloured lac. The interior decorated with a dull variously tinted marble lac, of the most original and remarkable character; this was a work made, in the year 1877, to the order of the Japanese Government, for exhibit at the Paris International Exhibition, by M. Notomi, and presents, it is said, more variety of colour in the various lacs than any known work. Its cost, however, was such, owing to the extremely difficult and elaborate work, that it found then no purchaser, and no similar piece has been made; 19th century (1878)
153. A box, in compartments, superposed in the form of a knot, gold aventurine, decorated with textile pattern, in gold. Admirable piece, the cover noticeable; 17th century
154. Square perfume-box, divided into four lobes, black background sown with gold, decorated with small branches and flowers of the cherry tree. Fine lac from the *atelier* of Shunsho; end of 18th century
155. A large round cake box, in black lac, finely inlaid, over its whole surface with arabesques in silver, dragon in centre. An exceedingly rare and fine specimen of the difficult and costly lac Zogannuri; end of the 17th century
156. A hexagonal perfume-box in black lac, decorated with chess-board pattern in gold lac, and on lid a decoration of Kiri; 17th century
157. A small square box, gold aventurine, decorated with two sparrows and basket; 18th century
158. A square box, in natural wood, slightly lacquered, and decorated with a camellia flower. The design signed by Hoitsu. The interior in black lac, decorated with waves in gold, and a wheel in mother-of-pearl. Beautifully signed in gold, Yoyusai, a great master; commencement of 19th century
159. A small round box in finest tsuichi lac of 12 layers; 18th century
160. A perfume-box, in black lac, decorated with a basket of plums, encrusted with lead and mother-of-pearl. Decoration on a black lac of the 17th century, of the very finest type
161. A circular flat perfume-box in black lac, decorated with pellis work of grey lac and conventional diaper, with losenges in gold lac with lead mounts. An ancient specimen of the lac of Kamakura of the 12th century. The interior has the maroon colour of lacs of great age, and might be mistaken for the very exceptional pieces of the 9th century, of which few specimens exist except in the Temple treasuries
162. Perfume-box, round form, black surface, incised with a dragon in gold, and clouds around sides; interior, gilt lac of the 18th century, the kind of lac called Chinkinburi, a kind of lac peculiar to the city of Wajima, province of Noto
163. A double box interlaced, gold lac, with incised flowers and leaves, outlined with silver drapery and floral designs round edge; 19th century
164. A shell circular box, green lac, powdered with gold, and decorated with ferns in gold lac; 17th century
165. A square box, the top decorated in medallions, a demon closing a box in mother-of-pearl from which animals are escaping. Signed by Kenya, the last of the school of Ritsuo; middle of the 19th century
166. A perfume-box of Kamakura lac, wholly covered with decorated pines, aventurine background. It has been repaired, but the specimen is one of great rarity and some merit. Notice the beautiful tint of the gold; 15th century
167. A tray of black lacquer, with plum branch, encrusted with mother-of-pearl in lead. Style of Korin; 18th century
168. A round perfume-box in red lac, chased to resemble a textile fabric, the whole cut out with a graver, a work of the utmost difficulty, decorated with leaves in green gold. By Zonsei, the creator of these green lacs and other colours; his name is now attached to this style of lac which is called "Zonsei." An original master, and one whose work will be the more appreciated in proportion as its difficulty and beauty is appreciated. It is a very fine piece even for this early master
169. A small trilobed box in green lac, with diaper pattern of the rare variety of lac known as Johana-Makiye. Extremely rare; 17th century
170. Circular flat box in black lac, with lobster and snail on cover in gold and coloured polished lac. Gantai; 19th century
171. A small cabinet in plaited bamboo, the borders in red lac, the front panel an original painting of Tsunenobu; 17th century
172. A Nakatsugi, in black lac, decorated with bamboos and sparrows, in gold and black lac; 17th century
173. A flat circular box (mirror box) in black lac, decorated with autumn plants; lac of Kamakura. True lac of this early date assumes this almost horny character; 12th century
174. A box for perfumes, covered with a textile fabric. Chinese style, with encrusta-

- tions in lac of musical instruments and fans; work of 18th century
175. Miniature box of delicate dragon lac, open net work with small boxes; 19th century
 176. A box shaped in four lobes, black lac, decorated with a goose flying before the moon, in metal, signed Ritsuo, but probably the work of one of his pupils whom he had authorised to use his signature. The attitude of the bird is striking. A work of the 18th century
 177. An octagonal perfume-box in black lac, encrusted with mother-of-pearl, a basket of flowers, a rare specimen of the lac of Tonquin; 16th to 17th century
 178. Rectangular perfume-box in four compartments, black lac, decorated with conventional spray and flowers in gold; 18th century
 179. A small box formed like a fan, aventurine gold, arms of the Tokugawa; 17th century
 180. A small black lac rectangular box, decorated with shippo pattern; 18th century
 181. A box for tea powder, in black lac, medallions in gold, decorated with bamboos, plum, and pine, inspired with the style of Korin; 18th century
 182. A square (quadrilobe) shaped box, with dome raised, decorated with leaves, School of Shiomi; presented to Mr. Hart by the Japanese Commissioner, 1884
 183. A tall box, shaped as two boxes interlaced, one in lac, imitating natural wood, the other aventurine, the lid decorated with cock and drum, and flowers and hedge. Very fine piece; 17th century
 184. A box, lac of Kamakura, gold aventurine, decorated with butterflies. A very old and well-preserved piece, one of the oldest in the collection. The lac has gained a horny hardness, and has shrunk below the level of the gold; 13th century, at least
 185. Small rectangular box, aventurine lac decorated with a hoho and Kiri, and containing perfume-burner and box in similar lac; 18th century
 186. Circular perfume-box in Guri lac, carved in bold circular scrolls. A fine specimen, showing well the successive layers of different coloured lac; 17th century
 187. A large cabinet, entirely constructed of red Guri lac in numerous layers of different coloured lacs, the hinges, handles, and drawer fittings of fine cloisonné enamel; a grand piece of great rarity, and remarkable size, an unique example in importance of this laborious and costly species of lacquer; 17th century
 188. Perfume-box, containing perfumes, burner, and box in gold aventurine with Hoho and flowers; 17th century

189. Circular perfume-box, with vaulted top in gold lac, powdered background, with scrolls of poetry, decorated with flowers and plum-branch in raised gold lac; interior aventurine; 18th century

COLLECTION OF SAKÉ CUPS (LAC)

- 1 to 3. Set of three wine cups, tortoise and water, red lac, by Koma; early 18th century; perfection of lac
4. One ditto, sparrows and willow, by Sotetsu; middle of 17th century
5. One ditto, red lac, aventurine back, chrysanthemums in gold lac; 17th century
6. One ditto, with clams in silver and gold lac, finely detailed; 17th century
7. One ditto, cherry blossom, in gold lac; beginning of 18th century
8. One ditto, back decorated with *lespedezia* in gold lac, slightly overlapping front, by Shunsai; 18th century
9. One ditto, decorated in gold lac with flag plant, by Momokawa; end of 18th century
10. One ditto, in red lac, on front decorated with cherry blossom on stream; back left plain, showing the foundation to be of cherry wood, decorated by Tosa Mitsusada (a pictorial artist); early 19th century
11. One ditto, red lac, decorated with cherry blossom; early 19th century
12. One ditto, red lac, decorated in black with interior of Japanese theatre; multitude of figures. Curious and rare piece, signed by Senjusai; early 19th century
13. One ditto, painted in lac, with storm dragon in gold and black, Fujiyama in the distance, back in fine red lac; end 18th century
14. One ditto, decorated with burnished gold lac, mantis and leaves in relief, back of red lac, by Torinsai; early of 19th century
15. One large ditto, decorated with raised gold lac and gold leaf; carp jumping a fall of water; 18th century, by Giokuzan
16. One ditto, red lac, carp in raised gold lac rising from stream; end of 18th century
- 17 to 19. Set three red lac cups, decorated with carp jumping, in black and gold lac in relief, by Fuchosai; middle of 18th century; backs recently decorated with monkey, landscape, and temple. [Note the inferiority of the added decoration]
20. One ditto, decorated with carp swimming, in black and gold lac; end of 18th century
21. One ditto, decorated with carp jumping, in black and gold lac in relief, very fine red colour, by Ipposai; early 19th century
22. One ditto, red lac, decorated with a bonito in raised silver lac, by Bunriusai; early 19th century

23. One ditto, decorated in black and gold and silver in relief, with tortoise and waves, *inferior quality*, by Shomosai; 19th century
24. One ditto, decorated in black and gold, raised lac, and silver geese flying across moon, by Hoshosai; 18th century
25. One ditto, decorated in black and gold raised lac, with peacock and pine tree, very lovely piece; 18th century
26. One ditto, decorated in black and gold lac, in relief, with leaves encrusted in gold, mandarin ducks, *inferior quality*, by Tokushusai; early 19th century
27. One ditto, decorated in black and gold lac, in relief, cock, very fine, by Koma Reisai; end 18th century
28. One ditto, decorated in black and gold lac in relief, storks in flight; end 18th century
29. One ditto, decorated in black and gold lac in relief, with geese in cursive design, by Giokusai, the drawing designed by Shuhoku; 18th century
30. One ditto, decorated in black and gold lac in relief; stork and trees, by Matsukawa Shozan; early 19th century
31. One ditto, tortoises in cursive design in raised gold lac; school of Koma; early 19th century
- 32 to 34. Set of three ditto, finely decorated all over face with chrysanthemums; 19th century
- 35 to 37. Set of three coupes, decorated with vortices of waves in gold; very fine quality, signed by Shunsho; early 18th century
- 38 to 39. Pair of ditto, decorated with conventional waves in storm in raised gold lac; flight of sparrows on the back; very fine quality; 18th century
- 40 to 42. Set of three ditto, decorated with cherry blossom and leaves in raised gold; 18th century
43. One ditto, decorated with bamboo leaves in gold; early 19th century
44. One ditto, decorated with plum blossom in gold; early 19th century
- 45 to 47. Set of three ditto, decorated with insects in grass; middle 19th century
- 48 to 49. Pair of ditto, wholly covered with exquisite decoration of the needles of the fir cone in gold; early 19th century
50. One ditto, wholly covered with elaborate design of the seven flowers of autumn outlined in gold lac in relief; middle 19th century
51. One ditto, covered with pine needles front and back; middle 19th century
52. One ditto, decorated with portrait of Narihira, *inferior work*; 19th century

METAL WORK.

SERIES OF SWORD GUARDS.

1. Tsuba or sword guard in iron, circular form, pierced in squares; before the 15th century
2. Ditto, in iron, geometrical design, in pierced work; 15th century
3. Ditto, egg plant, in iron, pierced work; 15th century
4. Ditto, in iron, pierced with chrysanthemum flowers; 15th century
5. Ditto, in iron, pierced with conventional rendering of crane; 15th century
6. Ditto, in iron, pierced in imitation of chrysanthemum flowers; 16th century
7. Ditto; 16th century
8. Ditto, in form of crane, with wings and tail displayed; 15th century
9. Ditto, in iron, pierced in the form of a Torii or Temple gate way, with four monkeys; beginning of 16th century
10. Ditto, in iron, representing two noshi or peasants, bundles of paper and dried fish; 16th century
11. Ditto, of pierced archaic design, representing tree and bird; end of 15th century
12. Ditto, pierced obliquely in imitation of chrysanthemum flower with leaves; a very fine work of 18th century
13. Ditto, in iron, of open pierced work, lily pattern; 17th century
14. Ditto, with scalloped edge, pierced in geometrical pattern; 16th century
15. Ditto, in iron, pierced in conventional pattern, including fans; 16th century
16. Ditto, in iron, pierced with geometrical floral design; 17th century
17. Ditto, in iron, four lobed, pierced in a design representing a wheel and mantis; 17th century
18. Ditto, in iron of open work, representing interlaced canes; 17th century
19. Ditto, of plain iron, pierced with five petalled flowers; 16th century
20. Ditto, of plain iron, pierced with fir tree and three birds; 16th century
21. Ditto, of plain iron, pierced with plant forms; 16th century
22. Ditto, of plain iron, pierced with purse tied by cords; 17th century
23. Ditto, of plain iron, pierced with a series of feathered part of arrows; 17th century
24. Ditto, of iron, pierced in the form of a lily arranged in oval form; 17th century
25. Ditto, plain iron, pierced with design representing the sacred cut papers "Gohei"; 17th century
26. Ditto, plain iron, pierced with three peach blossoms; 16th century
- 26a. Ditto, in iron, pierced with axe, engraved

- with chrysanthemum flowers, by Miochin Munetomo; (very rare) 17th century
27. Ditto, in iron, pierced with umbrella, frog in relief (Japanese story); 18th century
 28. Ditto, in iron, fluted pattern, with conventional geese, pierced; 17th century
 29. Ditto, iron, leaves of the Awoi (badge of the Tokugawa family) in low relief; 17th century
 30. Ditto, iron circular form, pierced with water, omodaka plant and nelumbium leaves and birds; 17th century
 31. Ditto, iron, pierced with dragon fly and water lilies; 18th century
 32. Iron, chased with three leaves; 17th century
 33. Iron, pierced with waves, Yoshihisa; 17th century
 34. Iron, pierced in open design, Tokinaga; 17th century
 35. Iron, oval shape, with *repoussé* design of bold dragon mid clouds, by Miochin; probably unique; prior to 15th century
 36. Iron, square shape, with convoluted edges ornamented with goose and clouds, by the great master, Umetada; 16th century.
The whole of the above are choice early specimens specially selected from a great number of examples in the collection.
 37. Iron, pierced with plum tree and fence, carefully chased; very fine specimen; 16th century
 38. Ditto, iron, pierced and chased in the form of the tailed tortoise; 18th century
 39. Ditto, iron, with two racemes of the Wisteria; 17th century
 40. Ditto, iron, in the form of a shell, by the great master, Kinai; 17th century
 41. Ditto, iron, pierced with grasses, by Kinai; early 17th century
 42. Ditto, iron, chased, five theatrical masks, Kinai; [unsurpassed specimen] 17th century
 43. Ditto, iron, pierced with mask, medicine box and pouch, Kinai; 17th century
 44. Ditto, iron, beautifully pierced and chased with a dragon, Kinai; 17th century
 45. Ditto, iron, representing egg plant, Kinai; 17th century
 46. Ditto, iron, elaborately pierced and chased with plants and rabbits; a highly prized and fine specimen, by Goto Seijo; 18th century
 47. Ditto, iron, pierced and chased with plum tree and bamboo, by Toshimasa; 17th century
 48. Ditto, iron, beautifully pierced and chased with branch of plum tree, Masatoyo; 17th to 18th century
 49. Ditto, iron, pierced with fir tree and sails of boats, Masayoshi; 17th century
 - 49a. Ditto, iron, in the form of mushroom, by Genshin; 17th century
 50. Ditto, in iron, representing the Iris plant arranged in oval form, by Tomonobu
 51. Ditto, in iron, plum branch and blossom, very fine work by Kavadzi; 17th century
 52. Ditto, in iron, branches and flowers, arranged in circular form, signed Masasada of Nagato; 17th century
 53. Ditto, in iron, dragon in high relief on the one side and waves on the other, Inouyé Kiyotaka; 18th century
 54. Ditto, in iron, a horse and a trunk of tree in relief and pierced work; very fine piece; 18th century
 55. Ditto, in iron, bamboo plant in pierced iron work, Masakuni; 17th century
 56. Ditto, in iron, made to represent a Daimios crest shaped in the form of bamboo leaves; 16th century
 57. Ditto, in iron, archaic design with brass lines; 15th century
 58. Ditto, in iron, in pierced work, with fish and waves in relief; 16th century
 59. Ditto, in iron, vine encrusted in yellow bronze; 16th century
 60. Ditto, in iron, thickly encrusted with bronze; 16th century
 61. Ditto, in iron, hexagon shape, with leaves and stems encrusted in yellow bronze; 16th century
 - + 62. Ditto, in iron, four lobed, spider web and leaf encrusted in gold; 17th century
 63. Ditto, in iron, dewdrops enamelled in silver and coloured bronze; 17th century
 64. Ditto, in iron, arms encrusted and pierced in yellow bronze; 16th century
 65. Ditto, in iron, two lobsters in pierced work encrusted with yellow bronze, by Shoami; 16th century
 - + 66. Ditto, in iron, spider and web encrusted with gold; 17th century
 67. Ditto, in iron, pierced work in the form of the spokes of a wheel encrusted with tin bronze, signed by Iyesada; 16th century
 68. Ditto, in iron, Kirimon pattern
 69. Ditto, irregular oval form, signed by Kanéiye; 15th century
 70. Ditto, oval lobed form, with figure and mountains, sparingly encrusted with gold and silver, Kanéiye; 15th century
 71. Ditto, oval, boat and mountain in slight relief, sparingly encrusted with gold and silver, Kanéiye; 15th century
 72. Ditto, with spray of plum blossom in relief encrusted with silver. School of Nobuiye; 16th century
 73. Ditto, in iron, chased with ducks in high relief, grass encrusted with copper. School of Kanéiye; early 17th century
 74. Ditto, in iron, circular form, pierced and chased with "the 100 monkeys;" end of 15th century
 75. Ditto, in iron, circular, pierced and chased with dragon and clouds encrusted with gold; 15th century.

76. Ditto, in iron, with horses on one side and dragons on the other, in relief damascened with gold; 15th century
77. Ditto, in iron, with two apes around margin; School of Nara; 17th century
78. Ditto, in iron, Chorio on the bridge of Kahi, pierced and damascened; 16th century
79. Ditto, in iron, chrysanthemums pierced and encrusted with gold; very fine and remarkable piece; early part of 16th century
80. Ditto, in iron, with mask of Hannya, with the witches wand, a grand specimen of the armourer Nobuiyé; early 16th century
81. Ditto, in iron, with tortoise and pine needles, by Takayuki; 17th century
82. Ditto, in iron, pierced chrysanthemums and Awoi leaf in low relief, by Umetada; 16th century
83. Ditto, in iron, chrysanthemum leaf in low relief and a brush with ink stone, Umetada; 17th century
84. Ditto, in iron, encrusted with pigeons, Shatchi in shibuichi, river and waves, by Umetada; 17th century
85. Ditto, in iron, fern leaves in low relief, by Umetada; 18th century
86. Ditto, in iron, square with convoluted edges, plum blossom, in low relief, Umetada; 17th century
87. Ditto, in iron, dragon in pierced work, in high relief, Umetada: 16th century
[Miochin, Umetada, Kanaiye, and Nobuiyé are the great masters of the archaic school in this department.]
88. Ditto, in iron, with plum blossom and branch, in pierced and chased work; 17th century
89. Ditto, in iron, basket with flowers, pierced and damascened, in gold; 17th century
90. Ditto, in iron, plum blossom, pierced and encrusted with gold, School of Umetada; 18th century
91. Ditto, in iron, water lily, damascened in silver, with silver border; 17th century
92. Ditto, in iron, chrysanthemums and branches, damascened in gold and red bronze with gold border; 17th century
93. Ditto, in iron, damascened in gold, with leaf diaper; 16th century
94. Ditto, in iron, two oxen, in high relief and pierced; 17th century
95. Ditto, in iron, lion; 17th century
96. Ditto, in iron, encrusted with dragon-flies in gilded metal; 17th century
97. Ditto, in iron, Korean lions, encrusted with gold and pierced, by Toshihidé; 18th century
98. Ditto, in iron, Benkei, the Japanese Sampson, on the bridge fighting with Ushiwaka, in gold and silver relief; 17th century
99. Ditto, in iron, Chinese sage on the moun-
tain, encrusted with gold and pierced work, by Sôten; 17th century
100. Ditto, in iron; philosophers at a waterfall, by Soten; 18th century
101. Ditto, in iron, a basket of chrysanthemums in pierced work, by Masayuki, signed in gold; very fine piece; 17th century
102. Ditto, in iron, chased with a forest on one side, and warrior on horseback with trappings in gold on the other; 17th century
103. Ditto, in iron, Gentoku on horseback, riding through the river Dankei; early 18th century
104. Ditto, in iron, chased and encrusted with water lilies in gold and silver, in high relief; 17th century
105. Ditto, in iron, landscape, man and horse damascened in gold, by Atsuiye; end of 17th century
106. Ditto, in iron, made to represent the grain of wood, with creeping plants in gold and silver; 18th century
107. Ditto, in iron, hare on waves under the moon (emblem of fertility), encrusted in gold and silver, by Koréaki; end of 16th century
108. Ditto, in iron, with warrior on horseback and pigeons encrusted in gold and silver, by Gizui; early 18th century
109. Ditto, in iron, chased with landscape, very delicate work by Nagaki; 18th century
110. Ditto, in iron, leaves and cone pierced and damascened in iron, encrusted with gold, by Tomohisa; 18th century
111. Ditto, in iron, toad before a wheel encrusted with gold; interesting piece; 18th century
112. Ditto, in iron, a hare behind a curtain on a field of battle encrusted with gold; 17th century
113. Ditto, iron chased to resemble the grain of wood; end of 18th century
114. Ditto, in shibuichi, chased with butterflies and flowers, damascened in gold and silver, by Tomokata
115. Ditto, in iron, dragon and Greek key pattern round side; 18th century
116. Ditto, in iron, Kanzan and Jittoku chased in relief and encrusted in gold and silver, authentic piece by Jô, an eminent master; end 17th century
117. Ditto, in iron, Komei in his chariot drawn by a dragon, on the reverse side a warrior on horseback, by Teichu; 17th century
118. Ditto, in iron, trilobe pattern in pierced work, by Toshinari; 17th century
119. Ditto, in iron, damascened with peacock and flowers; commencement of the 18th century
120. Ditto, in iron, damascened with very elaborate and close diaper in gold, remarkable work; early 19th century

121. Ditto, in iron, eight views of the lake of Biwa, pierced and richly damascened in gold and silver; beginning of 19th century
122. Ditto, in iron, damascened with rich and varied diaper in gold; beginning of 19th century
123. Ditto, in iron, damascened in gold with dragons and clouds; end of 18th century
124. Ditto, in iron, encrusted with gold and silver with leaves and stems; early 19th century
125. Ditto, in iron, Saigio and Fujiyama, encrusted and silver, by Bishu; early 19th century
126. Ditto, in iron, badger beating his breast beneath the moon, "Will-o'-the-Wisp," in gold and silver; early 19th century
127. Ditto, in iron, covered in decoration in gold and silver of large lotus leaf and wild fowl; early 19th century
128. Ditto, plants and water flowers in bold relief, by Masakazu; end of 18th century
129. Ditto, iron chased in flat relief, with the eight celebrated views of Lake Biwa, in the province of Omi, the only great lake in the centre of Japan, by Yurin; commencement of 19th century
130. Ditto, in shibuichi, human head in white metal raised in high relief in upper corner, by Yoshihide; early 19th century
131. Ditto, iron, in the form of mushroom, encrusted with the figure of Okamé, signed Yasuchika; 18th century
132. Ditto, eagle soaring in the air above the waves, in silver and other metals, by Masatsura; 19th century
133. Ditto, yellow bronzed, pierced work, Persian style, with dragon, &c., in relief; 16th century
134. Ditto, bronze gilt, two dragons in pierced work, very fine piece, colour good; 18th century
135. Ditto, in saffron bronze, encrusted with leaves and flowers in shakudo, and in bronze of dead leaf colour, excessively rare and very fine; 16th century
136. Ditto, in haricot brown, the poet Narihira seated, on the other side boat and waves with poetic inscription, by Kiyofusa; 16th century
137. Ditto, yellow bronze, carpenter's instruments, encrusted in shakudo. Nara; 17th century
138. Ditto, in shakudo, flowers of glycina arranged as a wreath, fine piece; 17th century
139. Ditto, in yellow bronze, in the form of a mokko, encrusted with plants and sea bird, with a border of shakudo; 17th century
140. Ditto, yellow bronze, shaped in the form of head and neck of two storks. School of Nara; 17th century
141. Ditto, haricot bronze, decorated with the crest, Kiri, with diaper pattern, in gold and shakudo, signed Yasuchika; 18th century
142. Ditto, Hotei under a fir tree, encrusted in silver and shakudo, style of Goto; 17th century
143. Ditto, travels of Ujikawa, pierced and encrusted in gold and silver, style of Soten; 17th century
144. Ditto, quadrilateral form, decorated with the Kiri crest, by Tatchi; 18th century
145. Ditto, in haricot bronze, with surface made to resemble wicker work, encrusted with owl on perch and fir tree and flowers, signed Nara Toshinaga; 18th century
146. Ditto, in haricot bronze, encrusted with butterflies in gold, silver, and shibuichi, by Gotô Yenko; 18th century
147. Ditto, shakudo, Gotô work, waves and trees encrusted in gold, fine specimen, Gotô Senjo; 17th century
148. Ditto, in shakudo, representing chrysanthemum flowers; 17th century
150. Ditto, in shakudo, with capsicums in red coral, mounted in gold (grand court sword); early 18th century
151. Ditto, in shakudo, encrusted with fans, and in haricot bronze and gold. School of Goto; 18th century
152. Ditto, in haricot bronze, swallows in flight above a stream in shakudo and silver; fine piece, signed Yasuchika; 18th century
153. Ditto, in haricot bronze, pigeons roosting in a bush, encrusted in gold and silver; 18th century
154. Ditto, in shakudo, two sennins by a cascade, pierced and encrusted in gold and silver, signed Soten, founder of this school of work; 17th century
155. Tsuba, in shakudo, chrysanthemum and Stanji flowers, encrusted in gold encircled with cable in gold, signed Soten; 17th century
156. Ditto, in shakudo, descent of warriors from a fortress, encrusted in gold and silver, Nanako work; style of Goto; 17th century
157. Ditto, in shakudo, group of warriors, by Masahiro; 17th century
158. Ditto, in shakudo, Yoshinaka with his staff of officers, pierced and encrusted in gold, by Masahiro; 17th century
159. Ditto, in shakudo, dragon pierced, by Tomoyoshi; 18th century
160. Ditto, instruments used by jugglers, encrusted in various coloured metals, by Yoshitaka; 18th century
161. Ditto, in shakudo, encrusted with plum tree in gold and other metals in relief, with border of gold; school of Nara 17th century
162. Ditto, in haricot bronze, representing

- waves decorated with silver, with a diaper border of gold, signed Teruhidé; very fine specimen; 18th century
163. Ditto, in black shibuichi, Chinese sage with open book standing beneath a tree, head of the sage in silver, and book and leaves in gold; 18th century
164. Ditto, in haricot bronze, landscape by Kodzui; 18th century
165. Ditto, in haricot bronze, tadpoles in spring water encrusted with silver and shakudo, signed Masatsune; 19th century
166. Ditto, with dragon in gold emerging from the waves; 18th century
167. Ditto, in black shibuichi, Greek key pattern in pierced work, remarkable piece; 18th century
168. Ditto, two "Nio" encrusted in haricot bronze and gold, signed Hodzui; end of 18th century
169. Ditto, in yellow bronze, three figures who have been a tiger, who is in the act of springing, in high relief. School of Hamano; end of 18th century
170. Ditto, in shibuichi, Goro and Asaina encrusted in gold and various other metals; 18th century
171. Ditto, in shakudo, encrusted with cock in gold and relief, on the reverse side hen and chicken in haricot bronze and gold, by Jochiku, great master of early 18th century; a fine specimen
172. Ditto, in shakudo, dragon in relief in gold. School of Gôto; fine piece; 18th century
173. Ditto, in shakudo, encrusted with pæonies in gold and silver, the design continued on the opposite side; 18th century
174. Ditto, in shibuichi, Tametomo with two demons tugging at his bowstring, but unable to bend the bow, by Yeiju; 18th century
175. Ditto, in shibuichi, nine horses in relief, on the reverse side autumnal flowers, signed Yoshidé; commencement of 19th century
176. Ditto, in shakudo, beautifully encrusted with leaves in gold and mother-of-pearl, and berries in red lac, by Masatoshi; 18th century.
177. Ditto, in haricot bronze, cottage, tree, and birds encrusted in shibuichi and coloured metals; 18th century
178. Ditto, in shibuichi, lion and cascade, Noomasa; 18th century
179. Ditto, in shibuichi, Narishira on horse passing the house of Komachi. Very fine piece; commencement of 19th century
180. Ditto, in shibuichi, decorated in the form of a wreath of crysanthemums, encrusted and pierced; 18th century
181. Ditto, in shibuichi, Komachi and Henjo, encrusted with flowers in silver, Todzui; 18th century
182. Ditto, in shakudo, Choshi on his horse, encrusted in gold and silver, by Fusanobu; 18th century
183. Itsuba in shakudo, dragons in gold relief, the reverse side decorated with waves, signed Kunihiisa; 18th century
184. Tsuba, shibuichi, fishes in relief in various metals, signed Hirohisa; end of 18th century
185. Tsuba, decorated with tiger and bamboo inlaid in gold shibuichi, by Shinjo; early 19th century
186. Tsuba in very brilliant shibuichi, cascade encrusted in silver with figures of Kanzan and Jitoku, in face of a tiger, by Todzui; early 19th century
187. Tsuba, shibuichi, Fukurokuju holding a tortoise in his hand in gold relief, stork on the back, signed Masayoshi; commencement of 19th century
188. Tsuba, in green bronze, fir tree with snow, relieved in gold and silver, Mitsuoki; early 19th century
189. Tsuba, shibuichi, fir tree in shakudo, on the reverse, waves and birds, style of Korin, the birds by Ikkin. The guard by Kasanaga; 18th century
190. Ditto, in shakudo, decorated with stork, encrusted in silver, gold, and shakudo, Natsuo. A piece of the most exquisite design; 19th century
191. Ditto, crane descending from the sky, encrusted in gold and shibuichi. Fusiya on the back, School of Goto; 18th century
192. Ditto, mask of Hannya, in relief, shibuichi, twisted silver border; early 19th century
193. Ditto, shibuichi, pigeons and plum tree, on the back doves feeding, encrusted in various metals, by Tomomichi; commencement of the 19th century
194. Ditto, yellow bronze, tiger and waterfall in yellow bronze, encrusted in silver, Kasunobu; end of 18th century
195. Ditto, shakudo in Gôto style, three monkeys encrusted in gold and various metals; monkey on back, by Tsunenao; end of 18th century
196. Ditto, in mokumé, imitating Guri lac, deeply chased in scroll pattern, showing the perfection of the various alloys of the different metals, on the edges of the scroll, very fine; these are very rare; 18th century
197. Ditto, in mokumé, imitating, by the variety of metals, the surface of wood; chased, pierced, and encrusted with various metals, grass flowering, by Morikuni; 18th century
198. The companion guard
- ENAMEL GUARDS.
199. Small guard in gilded bronze, with branches of flowers and fruit in enamel, Champlévé; 17th century

200. Yellow bronze, decorated with pine in turquoise green enamel; 17th century
201. Small guard, chrysanthemums and plum blossom in cloisonné enamel on yellow bronze; the reverse in turquoise enamel with clouds; 17th century
202. Guard, cloisonné enamel on copper, a dragon in clouds, sacred jewel; 17th century
203. A large iron guard, with pierced chrysanthemums decorated on both sides, delicate sprays of chrysanthemum on translucent coloured enamel and gold outline by Hirata Donin, the first Hirata the founder of the art of the translucent enamel in Japan, and of the house of Hirata with whom lay the exclusive secret of translucent enamel (the finest known specimen); about 1600
204. Sword guard in iron, decorated with diapers of translucent enamel set in gold, by Hirata; of the 18th century
205. Octagonal sword guard in cloisonné enamel of archaic design; 16th century
206. Four-lobed sword guard of fine cloisonné enamel, of conventional design, and of subdued colouring; 16th century
207. Small oblong sword guard of choice cloisonné enamel, turquoise ground; 18th century
208. A sword with scabbard and hilt decorated with ornaments in fine-coloured champlevé enamels of the 17th century; very rare

For other specimens of early Japanese enamel see class of enamels.

LIST OF ENAMELS.

Tsubas. (As above).

Kodsukas.

Dagger.

1. A circular dish in cloisonné enamels, of very fine cloisons, enamelled on both sides of the dish in the silver-coloured and thin enamel of the 16th century. Subject—fishes and flowers, in green, yellow, blue, black and red enamel
2. An ovoid dish with flat hands, in deep blue cloisonné enamel, with large fish in black, white and green enamel; more solid enamel on thicker metal; revival of cloisonné about the end of the 18th century
3. A basin in various coloured enamels, diapers and sacred jewel decoration; a more finished specimen, showing improved power; end of 18th and beginning of 19th century. [These are characteristic types of the best Japanese work of the respective dates.]

SWORDS.

1. A sabre, mounts in iron and silver, encrusted with storks flying; 18th century
2. A sword in bamboo scabbard, chased in low relief with bamboo leaves; 18th century

3. A small sword in wood scabbard, the blade is in bronze and steel; rare piece; 18th century
4. A small curved knife, mounted as a sword, encrusted in ivory and lacquered with children's toys, a Daimio's knife for use in the garden; 18th century
5. A sword shaped like a fish, decorated with two gold cobangs (coins), ancient money of the dynasty of Tokugawa. [A sword of honour belonging to an aged person]; commencement of the 18th century
6. A sword or garden knife in wood scabbard, with old metal mounts, very unusual; 18th century
7. Sabre mounts, representing various fêtes of the year. (1) Fuchi Kashira representing emblems of New Year's day, fish, chestnut, shu, and suguroku. (2) Menuki in various metals, the Hina cup for the 3rd of March; the girls' fête. (3) The guard, in shibuichi, encrusted with the Shoki seizing a demon; the boys' fête. (4) Kodiji tanksu and Shikis, the marriage festival, 7th July. (5) Kodzuka with chrysanthemums in noshi, the festival of health, 9th September, signed by Hiroyoshi, sheath and handle in black lac; 18th century
8. A short sword with black lac scabbard, the handle in shark skin; mounts in shibuichi, chased with dragons and tigers; the menouki represents the three geese and the moon; commencement of the 19th century
9. A sabre mount in shakudo, cranes in water, Kodzuka in shakudo, engraved with pine tree; iron guard by Hosono Nasamori Commencement of 19th century
10. A sabre, with sheath of cherry bark, mount yellow bronze, Kanzan and Jittoku Menuki with lantern and grombe in shibuichi, signed by Nobukaku; the guard in shibuichi, signed by Masayuki; sparrows in bamboo, the hill, carp in the water, in shibuichi, encrusted in shakudo, signed by Yoshitaka; the blade very fine, signed by Hiromiku; pieces varying from the 16th to the 19th century
11. A sword mount in shakudo, Chôshi, and Gentoku, two wrestlers; first class piece, the guard in shibuichi. Kodzuka with grass; 18th century
12. A sabre mount in shibuichi, landscape in yellow bronze; commencement of 19th century
13. A sabre, mounted in red bronze, with Buddhist subjects:—1. The Fuchi Kashira, priest and sceptre; 2. The menuki in shibuichi and shakudo, Kuannon; 3. The guard Kesa and ring; 4. Kodzuka, Hossu; 5. Himotoshi, Mokugio; 6. Kijiri, a perfume burner; 7. Kodzuka Susuki and Imo, the work of Fujito.

- Yoshimasa, by Shodzui; 18th century
14. A sabre, mounted in shakudo, chased in relief with gold. Not signed, but fine work; commencement of the 19th century
 15. A short sword, mounts in iron damascened, menouki in various metals. Very fine work, by Goto; fine blade; 17th century
 16. A small sword, mounts in silver, dragon flies on water; 19th century
 17. A sabre, silver mounts, plants, and grasses. Menuki, shells in gold; beautiful weapon; commencement of the 19th century
 18. A miniature dagger, in white wooden scabbard, wholly carved with dragons in relief, by Masanao, a famous artist of the 18th century
 19. A (sham) sword in hard wood, chased in a masterly way with tortoises in the waves; belonging to a physician; 18th century
 20. A dagger with six mounts, entirely in shakudo, chased with clouds, menoukis, two dragons in gold; not signed, but a piece of the highest merit; 18th century
 21. A narrow bladed dagger (the bladder broken) shaped like a commander's *baton*, in black Kaki wood. Sculptured with dragons; probably 18th century
 22. A short sword, the scabbard in plated rattan, choicely lacquered in gold, with flowers in relief and encrusted with insects. The Fuchi-Kashira, the work of Goto; the menoukis in chased amber, and a grasshopper in gold bronze; the Itsuba, a masterpiece, by Metada; 16th century; decorated with a centipede, one of the finest and rarest *chef d'œuvre* of this great master. The kodzuka, a demon in shakudo with inscription encrusted in gold, by Shikeoki; 18th-19th century. The blade also a remarkable work. The menouki in amber. The whole evidently a series of remarkable masterpieces, collected by a Japanese amateur of great taste; the blade of the 16th century.
 23. A short sword, the mounts representing various insects, the scabbard lacquered, the work of Konkuan; an exquisite piece; 18th century
 24. A short sword, probably carried by a court lady, scabbard in hard wood, elaborately decorated with coiling snake in relief, and numerous insects encrusted in coloured ivory, mother-of-pearl, and coral, a design of great elaboration covering both sheath and handle, the Kodzuka in stained ivory similarly decorated; 18th century
 25. A sabre in hard wood, inlaid in flat relief, with flowers in silver and lacquer, by Koma Kuansai, an eminent artist of the 18th century
- [The kind of encrustation which looks easy is one of the most difficult kinds of work imaginable. The silver must be cut, and then the interior, in which it is to be inlaid, carved with the most exact art so as to leave no margin. It is a *tour de force* of a remarkable kind; few European workmen could hope to rival it. This piece was formerly in the possession of M. Wakai, who paid £20 for it ten years ago, and showed it to the most skilful artists of Japan, who declared themselves quite unable to copy, or reproduce it. Similar designs in lac or in metal, where the material—metal or lac—may be filled in, or hammered down, so as to conceal any defects or irregularities, is comparatively easy; but cut in hard wood, the difficulties are obviously much greater. The menukis on the handle in gold are the work of Gôto.]
26. A sham dagger in wood, encrusted with leaves and flowers in metal and ivory, after the style of Korin, signed by Scsen (of Kano). An interesting and finely executed piece; 18th century
 27. A very fine blade, engraved with Fudo on one side and dragon on the other side
 28. Very fine blade, engraved with dragon on one side and Buddhist inscription on the other, signed Masanori
 29. Blade only, finely engraved on one side with figure of Taku and on the other side Kongara, a beautiful blade by Masatsugu; early 19th century
 30. A blade, chased in relief with dragon, signed by Masataka; 18th century
 31. A blade, deeply chased with sword of Fudo and the letters Hachiman, god of war. A very choice weapon, signed by Uda Kunimori, one of the most famous armourers of the 13th century. The beauty of the steel, and the perfection of the engraving, are striking. This blade is of quite exceptional quality

KODZUKAS FOR SMALL DAGGER HANDLES.

1. A mythical fish, in iron; 16th century
2. Plum tree and blossom, in different alloys, in iron; 16th century
3. In rough iron, with dragon sketched in silver inlay; 16th century
4. In iron, dragons in relief; 16th century
5. In iron, Bunshosei, the god of letters; 17th century
6. In iron, engraved with representation of flowing water; 17th century
7. In iron, with praying mantis and flowers in differently coloured golds; 17th century
8. In iron, dragons damascened; 17th century
9. In iron, the broom and roll of Kanzan

- and Jittoku, in gold, bronze, and shakudo, School of Goto; 17th century
10. In iron, with grass, in gold and copper; end of 17th century
 11. In iron, with Buddhist wheels and waves; 16th century
 12. In iron, with cicada encrusted in silver and gold; 17th century
 13. In iron, birds flying, encrusted in gold, back in shakudo; 17th century
 14. In shakudo, with procession of men dragging log of wood on car, encrusted with shakudo, silver and gold; fine piece, by Goto Yenjo; com. 17th century
 15. In shakudo, with cherry blossoms on waves, encrusted in silver, shakudo, &c., by Goto Mitsuyoshi; the back in red bronze, engraved with figure on raft; end of 18th century
 16. In shakudo, warriors on bridge, the battle of Mitso Ujikawa, encrusted in gold, silver, and copper; the back with battle scene, warriors in waves, Goto Mitsutomo; 17th century
 17. In shibuichi, decorated with figure of stork standing, covering the whole of the piece, chased in relief, and plated with gold in parts; a piece of singular originality and *finesse* of design, by Yasuchika; end of 17th century
 18. In shibuichi, encrusted with branch and flower of cherry blossom, in silver and gold, Goto Yenjo; 17th century
 19. In shakudo, with flight of wild geese: back shakudo and gold, by Goto Mitsuhidé; end of 17th century
 20. In shakudo, crows around a leafless tree, encrusted in shakudo and gold. School of Goto; 18th century
 21. In shakudo, landscape, fir trees and temple, Goto Mitsutoshi; 18th century
 22. In shibuichi, child playing with two dogs, encrusted in silver, shibuichi and gold, Goto Mitsuyasu; commencement of 19th century
 23. In shibuichi, bordered at either end with gold chased with a shoki, by Goto Mitsumasa (the last of the house); 19th century
 24. In shakudo, encrusted with manjai in gold and other metals, plated at the back with shibuichi, new year's emblems engraved and inlaid in silver and gold. School of Goto; commencement of 19th century
 25. In shakudo, encrusted with Kirimon in gold, black plated in gold, by Goto Ichijo; early 19th century
 26. In shakudo, encrusted with poetic characters in gold, back engraved with plum branch and scroll. Goto Ichijo; early 19th century
 27. In shakudo, encrusted incense burner. School of Goto; early 19th century
 28. In shakudo, decorated with cranes by the sea-side, encrusted in silver, a little *chef d'œuvre*. School of Goto; 18th century
 29. In shakudo, mask and box with incrustations in gold and silver; 18th century
 30. In iron, warrior carrying Gohei on his back. Signed by Somin; 18th century
 31. In golden bronze, a dried cod fish, a piece of the finest quality. Yasuchika; 18th century
 32. In shakudo, encrusted with plum branch in gilded shibuichi. Yasuchika; 18th century
 33. In shakudo, the King Lio pursuing a serpent, a legend of the Nô dramas, encrusted in gold, silver, and shakudo. Goto school; very fine piece; 18th cent.
 34. In shakudo, a halberd encrusted in gold and various metals. Goto school; 18th century
 35. Kodzuka, gold plated, with coiled serpent raised in silver and chased; fine piece. School of Yasuchika; 18th century
 36. Ditto, with snow crystals raised in silver on shakudo, with clouds in gold. Goto school, fine piece; 18th century
 37. Ditto, Shiko on tiger incised, shibuichi. Signed by Yasuchika, very rare piece; early 18th century
 38. Ditto, a man reading poetry with glasses, flat relief in red bronze, encrusted in shakudo and bronze. Signed Yasukuni; 18th century
 39. In shakudo, chased with waves in very fine style, bearing the seal, encrusted in gold on a gourd, of Tanyu; signed Tsuchiya Arichika; 18th century
 40. In haricot bronze, chased with sage, slightly decorated. Signed by Jôï; early 18th century
 41. Hotei, with his bag, incised and inlaid in silver; 18th century
 42. In red bronze. Shoki, signed Jôï (*but an imitation*); end of 18th century
 43. In shibuichi, Gama walking and carrying his toad on his head; end of 18th century
 44. In shibuichi, decoration, Kanzan and Jittoku with their brooms, with poetic inscription, signed in gold; 18th century
 45. A Rakan holding aloft an incense burner, from the smoke of which a dragon is being created; in iron, chased in low relief, and encrusted in copper and gold, beautiful patina, very fine piece. School of Hamano; 18th century
 46. In copper-bronze, waves with a mythical animal swimming in olive-bronze, with golden horns, by Hamano Shodzui (a very fine piece); end of 17th and beginning of 18th century
 47. In shibuichi, Shoki, signed Kudzui; 18th century

48. In shibuichi, Jittoku, signed Masayoshi; 18th century
49. In shibuichi, plum branch encrusted with silver, saffron, bronze and gold, by Nobuyoshi; early 19th century
50. In black wood, figure of Tekkai chased and laid on in green, bronze and gold, signed Harukadzu; extremely fine piece; end of 18th century
51. In shakudo, with signs of the zodiac in relief, back in red bronze, signed Shindzui; commencement of 19th century
52. In shibuichi, Shoki writing on a long roll the words, "a mountain of long life and an ocean of happiness and fortune," signed Haruchika; 18th-19th century
53. In shibuichi, story of "The old man and sparrow" (fairy tale of Japan), green bronze, back in red bronze, man encrusted in silver, signed Haruchika; end of 18th century
54. In red bronze, hammered surface encrusted with flowering plum tree in shakudo and silver and gold; signed in gold on back by Morichika, and dated 1803
55. Niô, encrusted in copper and gold on shakudo ground; 18th century
56. In shibuichi, a negro dragging an enormous branch of coral, encrusted in gold and shakudo, silver and bronze; partly plated in gold, by Shondzui, great master of 18th century
57. In shibuichi, black Daruma in a hole in the trunk of a tree, encrusted in gold and various metals; after a design of Tanyu; 18th century
58. In shibuichi, plum blossom under the crescent moon, back in shakudo, with strips of silver and gold, poetic inscription; by Nagatsune; fine quality; 18th century
59. In shibuichi, a young samurai, incised, heightened in gold; admirably drawn. School of Moronobu, by Nagatsune; 18th century
60. In shibuichi, chased and inlaid with a young girl carrying a branch of glycine, in the style of Matahei, a fantasy of Kioto, a souvenir of Otsu, by Nagatsune; 18th century
61. In shibuichi; two Shinto priests near the Torii (Temple porch), engraved and encrusted; 18th century
62. In shakudo; a dragon encrusted in gold waves and clouds in shibuichi in relief. Signed by Haruaki, remarkable work; early 19th century
63. A falcon on perch, encrusted in shakudo, on shibuichi, background basket chased in gold. Nagatsune; 18th century
64. Faggot seller chased in low relief, faggots and sandals in gold, gauntlets in silver, and shibuichi background. Nagatsune; 18th century
65. In shibuichi, chased with Hotei in flat relief inside. Nagatsune, a man of special reputation in Japan; notice the roundness and modeling; 18th century
66. In yellow bronze, Ofuku seated, with incised verses on the upper part. Signed Mitsuoki; early 19th century
67. Cray-fish in high relief, in red bronze on shakudo, by Nomura Masahidé; 18th century
68. In shakudo, lily, by Masahidé; 18th century
69. In shakudo, encrusted with exquisitely chased doves in gold and silver and coloured metals, with the straw temple, ropes, and gohei raised in gold. Exquisite piece by Motohiro; 18th century
70. In shakudo, encrusted with a peacock in gold and silver. School of Gôto; 18th century
71. In green bronze, chased in raised oblique lines, poppy in gold and shakudo in high relief, signed by Tsunenao; 18th century
72. In iron, with Gama playing with his frog, in relief, chased in iron; head, hands, and feet in bronze, frog in green bronze, and the whole heightened with gold; back in shibuichi. Unsigned *chef d'œuvre*; 18th century
73. In red bronze, encrusted with butterflies in gold and silver, by Nobuyoshi; 19th century
74. In shibuichi, fisherman with cormorant, with incrustations in various metals, Bunsho; commencement of 19th century
75. Lily and grass, encrusted in gold, &c., by Tomotsune; early 19th century
76. In shakudo, a man disappearing through a window, richly encrusted with gold, by Hirayama; 18th century
77. In red bronze, surface pointed in Goto style, encrusted with bee and ants, in gold, silver, and coloured metal, very fine specimen; early 19th century
78. In green bronze, with waves and spray of Lespedeza, chased in gold and in relief, crescent moon above (very elegant), by Toho; commencement of 19th century
79. A Chinese warrior, 18th century, by Motoatsu; commencement of 19th century
80. In shakudo, horse, by Yoshioka Koretsugu; 19th century
81. Woman carrying faggots and flowers, on iron, figure chased in iron, in low relief, and encrusted in silver, gold, and copper, back plated in gold, and engraved with flowers, Harukazu; 18th century
82. In shibuichi, chased with peasants running under a shower, by Ganshosai, full of movement; 19th century
83. Pleasure party in boat, incised and encrustation of gold, silver, and coloured

- metals. Signed Hosono-Sôzayemon ; commencement of 19th century
84. In shibuichi, promenade of figures and temple gardens by the river, considerable number of figures incised and inlaid with gold; very good drawing, by Hosono Masamori ; early 19th century
 85. In shibuichi, chased with the 36 poets of Japan. Signed Hosono Sozayemon ; 19th century
 86. Spray of Lespedeza beneath the moon, encrusted in silver on red bronze, by Takatsune ; 18th century
 87. In shibuichi, waves in high relief, by Teruhide ; 18th century
 88. In haricot bronze, encrusted with the seal Iwamoto, by Konju ; 18th century
 89. In shibuichi, landscape and flowers, with goose by the side of the water, encrusted in gold and other metals, by Naomitsu ; 18th century
 90. Haricot bronze, Okamé with dog and cat in various metals ; 18th century
 91. Bold design of carp swimming among the reeds, in low relief, the reeds encrusted in silver and gold, by Kabun ; commencement of 19th century
 92. Quails, in shibuichi, the feathers encrusted with saffron bronze, before the straw temple rope, by Okihisa ; charming piece ; 18th century
 93. In shakudo, portrait of Kuanyu, a Chinese warrior, by Masahisa ; 18th century
 94. Hotei carrying the bag, chased in relief on background of shibuichi, encrusted in shakudo, unsigned, but splendid work, in gold and silver ; beginning of 19th century
 95. Fish swimming among waves, raised in shakudo, with spray of flowers in relief, chased in gold, by Tomonaga ; 18th century
 96. In shibuichi, four persons in a boat, encrusted in gold and silver, by Kissen ; beginning 19th century
 97. In shibuichi, swallows over water, encrusted with various metals, reverse in shakudo ; end of 18th century
 98. Ducks swimming and diving, in shibuichi, in silver and coloured metals in relief. Unsigned ; end of 18th century
 99. In shakudo, insects in gold, polished. Very fine piece and of exquisite delicacy ; 18th century
 100. In shibuichi, eagle on branch, in high relief ; 19th century
 101. Figure of Fukurokuju, exquisitely chased in incised work, and inlaid with gold and silver, by Natsuo, an accomplished artist, at present Director of the Mint ; 19th century
 102. Badger beating its breast beneath the moon, incised work. Signed in gold on back Natsuo ; 19th century
 103. In yellow bronze, with champleve enamel flowers and leaves, very early and rare piece ; beginning of 17th century
 104. In shakudo, decorated with egg plants in translucent enamel, by Tomoyasu ; 18th century
 105. In shakudo, with scattered diapers of translucent enamel in gold cloisonnés ; Hirata Nariyuki ; 18th century
 106. In wood, encrusted with brushes and Indian ink in lac ; 18th century
 107. In wood, encrusted with brush in silver. These two pieces, simple in design, are perfect in Japanese taste of art ; 18th century
 108. In wood, mushrooms in pearl and wood ; 19th century
 109. In shakudo, arrow and scroll, by Goto Denjo ; 17th century
 110. In iron, chased in imitation of basket-work, with fire-flies encrusted in high relief in gold and bronze, signed Takeda Yasuké, an unknown artist ; probably 18th century
 111. In shakudo, encrusted with dragon in high relief in gold, by Goto Jinjo ; 17th century
 112. In red bronze, encrusted with tiger in relief in shakudo, striped with gold, back in iron, signed by Toshinaga, a celebrated master of Nara School ; end of 17th century
 113. In red copper bronze, surface roughened, Choshi on horseback in relief, encrusted with gold and silver, by Yanagawa Naohide ; 18th century
 114. In shibuichi, with colossal figure of a Niô, chased in low relief encrusted with gold, by Katsubuni ; early 19th century
 115. In shakudo, with flowers and leaves beautifully chased and encrusted in high relief in gold, shibuichi, and silver flower of the Hortensia. School of Goto ; 18th century
 116. Kodzuka with blade, in iron ; end of 18th century
 117. Ditto, in shakudo in Indian style, with bands decorated with silver and the god Fudo chased in gilt. School of Goto ; 18th century
 118. In bone, carved with Daruma in low relief. Signed by Haruhide ; 18th century

BRONZES.

1. Statuette, figure of Daruma, in copper bronze with red patina. Work of the finest quality, remarkable for its expression ; 17th century
2. A koro (incense-burner) shaped as a quail, in yellow bronze. Style of Kamejo ; 18th century
3. A bronze vase, decorated at the bottom with conventional waves ; above, the bronze trickling down the surface in

- imitation of the enamel of a porcelain vase, on granulated background. A bronze of the finest patina, by the eminent master, To-up; end of 18th to beginning of 19th century.
4. A horse with monkey on its back (small koro). Very fine piece; 17th century
 5. A two-handled bronze of the rare and early kind called Kin-do, cast with small ingots of gold thrown into the melting-pot, which appear on the surface of the bronze. Chinese bronze; 14th century
 6. A letter weight, consisting of a group of monkeys playing with a gourd; a charming untouched wax cast; 18th century
 7. A large carp, life size, in the attitude of jumping; end of 18th century
 8. A koro shaped as a duck, wax cast, life size; 17th century
 9. A small tortoise with one foot lifted in the act of walking; an authentic work of Seimin, "the Cellini of tortoises;" early 19th century
 10. A small tortoise with head raised, listening as he moves; 18th century
 11. A waterpot in light-coloured bronze, of exquisite patina, engraved and chased in relief with dragon, by Jomi; 19th century
 12. A square koro of yellow bronze, elaborately engraved in diapers and dragons raised in low relief, by Seimin; end of 18th century
 13. A tall jar, two handled, engraved with Chinese pattern in low relief, light bronze patina of much beauty (probably a Chinese bronze); 16th century
 14. A tripod censer, engraved with Chinese pattern, with pierced wood cover; 17th century
 15. A kirin (forming a koro), finely finished work; 17th century
 16. A goblet, with gourds and leaves in high relief, an untouched wax cast of great merit; 18th century
 - 16a. A small tiger sitting by Seimin; early 18th century
 17. A small vase with refined work in flowers and branches in low relief on the surfaces, Chinese patina, somewhat injured; 17th century
 18. A small Daruma sitting, of brilliant patina, an exquisitely fine work, by Nagatsune; 18th century
 19. A stag baying (a fine Koro); 17th century
 20. A teapot in bronze of various patina, *repoussé* in floral scrolls. Rare and beautiful old work of Hiroshima; 17th century
 21. An ox lying down; beginning of 19th century
 22. Chinese lion with cubs on its back, treated conventionally, finely chased; 18th century
 23. A hotwater-pot shaped as a double gourd with monkey handle; 17th century
 24. A hanging vase shaped as a horn, engraved with Chinese scroll; 17th century
 25. Two gourds, with a rat climbing over them; 18th century
 26. A pumpkin and leaves in high relief, with frog crawling over top, fine work; end of 18th century
 27. A Koro shaped as a small duck, with head turned back, in fine yellow bronze. Signed Masakatsu; beginning of 19th century
 28. A toad with snake rearing high above its head, and about to dart at it; beginning of 19th century
 29. A Koro shaped as a rabbit, brilliant patina; 17th century
 30. A Koro shaped as a cock, finely chased, head moveable, life size; beginning of 19th century
 31. A small temple gong, with dated inscription from the temple of Inari; end of 17th century
 32. A bronze vase, chased with waves and heads of monsters, in low relief, red and green patina. A piece of the highest quality and very rare patina; 17th century
 33. A large toad squatting, life size; 17th century
 34. A Koro, shaped as a long beaked bird which has alighted on a lotus leaf; a life-like and artistic work of the 18th century
 35. A tall-necked vase, of rare saffron patina; very fine piece, of the 17th century
 36. A large goblet on stem, the base chased with conventional leaves, fine wax cast and rare patina, signed by Kakuso; beginning of 19th century
 37. A pair of small tortoises, yellow bronze; 18th century
 38. A dog sitting, green patina, collar and eyes gilt; a fine piece, and very unusual specimen; date unknown (? 17th century)
 39. A flat hanging jar with Chinese design, in low relief in bands, from a temple in Japan, (but probably Chinese bronze); 17th century
 40. A water pot with cover pierced, decorated with dragon and clouds, in low relief; fine work of the 18th century
 41. A small jar with two dragon handles, finely chased in low relief with Chinese pattern; end of 18th century
 42. A sitting figure of Hotei, in reddish copper-bronze (Chinese bronze); 18th century
 43. A large peach and leaves with bat alighted on them. Very fine patina, the bat delicately chased; beginning of 19th century
 44. A pair of small tortoises, by Seimin; end 18th century

45. } A set of shrine bronzes for the domestic
46. } altar, very fine quality both as to patina
47. } and finish; 17th century
48. Small koro, in metal, gilded panels chased in flowers, and lid pierced and surmounted by small dragon (Chinese); 18th century
49. A small vase with dragon crawling around it, of exquisite bronze, containing a large proportion of gold which appears on the surface, of the kind called Kindo, and workmanship of highest quality, by Hasegawa Harusada; 18th century
51. Three toads supporting a vase, waves around the piece, a very important bronze of the highest quality, by Seimin; end of 18th century
52. A group of tortoises on waves, raised to form the base of a vase, with flying geese in relief, magnificent work of To-un; beginning of 19th century
53. } Mirrors, backs in green bronze, floral
54. } patterns in low relief; these are the
55. } very earliest specimens of metal work
56. } known in Japan, and date from the
56. } 7th or 8th century; very rare
57. A massive toad; 18th century
- 57a. A Koro shaped as a hairy tortoise; 16th century
58. An open waterpot shaped as a fern-leaf, the veins raised in low relief; 18th century
59. A sitting figure of a Rakan, with hands clasping his knee, with inscription (very unusual), presented by the nun Nioyô, assisted by other subscribers for the good of the soul of her father, Giokuho, and son, Shitsu Tadayuki, to the temple of Kounji, at Nagasaki, the artist being Akaboshi Hachizaimon, in the year 1653. A unique specimen of early dated and inscribed Buddhist bronze
60. Daikoku's hammer, a perfume-box, in iron, inlaid with silver to imitate veins of wood, internally lacquered with fine grass-pattern with gold lac; beginning of 18th century
61. An artist's water-dropping bottle in bronze, shaped as a cottage, with pine-tree, wax cast, by Wado; 18th century
62. A tall bottle, with taper neck, with red patina of finest quality; 17th century
63. A hot water vessel (choshi), hammered and incised made without any join, incised pattern and diaper, in brass gilt of the kind known as Ouchi; 17th century
64. A "magic mirror;" beginning of the 19th century

IRON-WORK.

1. A helmet in form of a rabbit, in hammered iron *repoussé*. A work of Miochin (unsigned), a remarkable and very ancient work of bold design. *Re-*

poussé work in iron is not in itself difficult, but *repoussé* work in hard hammered iron (so hard and thin as this, which is intensely hard to resist sword cuts, and yet retain the artistic effect) is a very difficult art; 13th century

2. A helmet, in the form of a shell, *repoussé* in hardened iron, a work of the utmost skill and fine artistic effect; a piece of the 14th century
3. A warrior's (face) mask in hard hammered iron, a rare work. Signed by Miochin Muneharu; 14th century
4. A warrior's mask in hammered iron, with moveable face piece. Signed Miochin Monokio, and certified by Miochin Munekasu; very remarkable pieces; 14th century
5. A breast plate, in hammered iron, with lion in relief, by Nobuiye. Fine piece and rare; early 16th century
6. Helmet, surmounted by a coiled dragon in high relief *repoussé* in thin hammered iron, of the 12th century. An admirable piece of very bold design, weighs less than a pound. (The masterpiece of this series.)
7. A portable incense burner in hard hammered chased, representing a fish (opening with an hinge), by Miochin; 17th century
8. A mantis with all its limbs articulated, in delicate hammered iron. A masterpiece of delicate work, by a Miochin of the 18th century
9. A large hammered dish as a lotus leaf, and supported on convoluted stems of the lotus plant, with opening leaves below, on the sides large seed vessels of the Nelumbium, with some of the seeds loose. Miochin work unsurpassed in delicacy, beauty, and boldness of work; 16th century
10. A suit of armour in *repoussé* work of great boldness, the breast plate and helmet with dragons in high relief, a work-piece with medallions in iron and shakudo, figures of Hahman; a singularly grand work, which is only excelled by the suit of armour in the Madrid Museum
11. A Mantis (not quite perfect), by a Miochin of the 18th century
12. A small crab, with articulated limbs of exquisite design, by Miochin (probably Miochin Munefusa); of the 17th century
13. Fully articulated crayfish (natural size), with all its parts articulated and moveable, by a Miochin of the 18th century (a notable specimen)
14. An oval tray, *repoussé* in iron, with dragons in the waves, signed by Miochin-Mune; 18th century

FUTI-KASHIRA.

(THE METAL CAP AND RING OF SWORD
HILTS).

This selected series illustrates, in perhaps a higher degree than any other series, the marvellous skill which the best makers attained in metal work of extraordinary delicacy and perfection, and in the art of giving pictorial and sculptural effects of the utmost vigour and beauty upon minute surfaces. Everyone of these is a masterpiece, and it may be confidently said that European workmen of whatever artistic or technical skill might be defied even to imitate them.

1. A pair in shakudo. A bowman with quiver, shooting; on the Kashira rocks and fir trees, the arrow sticking in the ground, encrusted with gold, by Tomotoshi; 18th century
2. A pair in shakudo. A warrior swimming his horse through the waves; below, wild fowl flying over the waves, encrusted in gold, by Katsuyuki; 18th century
3. A pair in shakudo. Lion and pæony, in relief in gold and shakudo; 18th century
4. A pair in shakudo, inlaid with fans in gold, saffron, bronze, and various metals. Each fan finely inlaid with delicately chased figures of celebrated poets and poetic scrolls. A piece of goldsmith's work of exquisite delicacy, by Kwano Toyohisa; 19th century
5. A pair in shakudo. A martin in relief in coloured bronzes and gold, flying with insect in its mouth. On the Kashira a nest with three young ones in the grass, with open beaks, waiting the arrival of the mother bird. School of Yatsuchika; early 19th century
6. A pair in shakudo. Flowers and grasses with the moon; below, insect and grasses in bold relief in gold, silver, and various alloys. School of Yatsuchika; early 19th century
7. A pair in shakudo. Warriors on horseback pursuing an enemy who is swimming his horse through the waves. School of Goto; 19th century. Splendid specimen
8. Yosimasa on horseback chasing the demon, who is seen below in full flight, chased in relief and enriched with gold, copper, and bronze. Fine piece, admirably executed; note the demon's expression; by Tchirin Tomotsugu; 18th century
9. A pair in shakudo. Delicately executed bird and a plum branch, and below, birds flying in relief, gold and red bronze. Signed, Jôï; but imitation of 19th century
10. A pair in shakudo. Hotei with his horse-tail brush; below, a landscape, with men kneeling in the rice fields. Signed Hisayashi, a good artist of the 19th century
11. A pair in shakudo, chased in relief with grasshopper extending over both Futi and Kashira, head and body in gold; early 19th century
12. A pair in shakudo; similar subject, the insect boldly treated in high relief in gold, in the style of Umetada (16th century), but evidently only a clever forgery; 18th century
13. A pair in shakudo. An eagle in high relief swooping down; on the Kashira a monkey who watches his descent in terror, and is hiding in a cave; the whole chased in shakudo and bronze, and encrusted with leaves in gold. By Omari Teruhidé; 19th century
14. A pair in shakudo. Open fans raised in shibuichi and gold, engraved with flower pattern. Goto school; 17th century
15. A pair in shibuichi. Kangho on horseback; the horse in bold design, covering both sides of the Kashira; the whole in bold relief, finely chased in a design of great artistic merit by Hamano Hôdzui; end of 18th century
16. A pair in shibuichi. Choshi and Gentoki, chased in low relief, inlaid with gold and silver. By Hamano Tchokudzui; end of 18th century
17. A pair in shibuichi. Cranes in a landscape beneath the moon, and on the Kashira, wildfowl diving; early 19th century
18. A pair in shibuichi. On the Futi, a masker at a fête, and on the Kashira a number of processional figures in a fête. The whole chased in relief, the faces incrustated with silver, gold, and red bronze. Hisamiku; 18th century
19. A pair in shibuichi, encrusted with musical instruments, for the sacred dance, "No," raised, inlaid, and incrustated in gold, silver, and shakudo; early 19th century
20. A pair in shibuichi. Pæony and leaves in high relief and finely finish; end of 18th century
21. A pair in shibuichi. Personage in road with peasant hat in landscape encrusted in gold, by Masayoshi; early 19th century
22. A pair in shibuichi, encrusted with a wild fowl attached to a bamboo, and little shells, on the Kashira in shakudo (two incidents connected with the river Sumida at Yedo), by Haruaki; 18th century
23. A pair in shibuichi. On the Futi farm-house and trees in red bronze, shakudo, and gold. On the Kashira, Imperial carriage issuing from behind trunk of tree, encrusted in similar metals, by Nara Toshiteru; 18th century
24. A pair in shibuichi. Kinko, who is producing from his fabulous gourd horses which are seen gambling on the Kashira below, by Hosora Masamori; brilliant specimen; 18th century
25. A pair in shibuichi. Fishes in the stream,

- with flower weeds in relief, encrusted with gold and silver, by Yoshihisa; early 19th century
26. A pair in shibuichi. Benki and Ashiwaka, by Nagakura Yasutoshi; end of 18th century
 27. A pair in shibuichi, encrusted with portraits of the six celebrated poets chased in relief in gold, silver, and brilliant alloys, by Kukuoka Mitsuyuki. A masterpiece; 18th century
 28. A pair in shibuichi. Daikoku and Fukuroku. Masterly work of Hamano Shōdzui, at the age of 61; 18th century
 29. A pair in shibuichi. An artist with brush in hand, regarding chrysanthemums by a rivulet. Hamano school; 18th century
 30. A pair in shibuichi. Choshi and Komi. Hamano school; 18th century
 31. A pair in iron. A man in a boat holding aloft a torch; below, is fish cormorants diving, delicately chased in relief and richly encrusted; piece of extraordinary spirit and finish, by Shindzui; 19th century
 32. A pair in iron. Tenzan and Yitobu, chased in low relief, by Joi, great master of Yedo; end of 17th century. (The gem of this series)
 33. A pair in iron. On the Futi a masker and fan, in high relief, in silver and gold; below, dancers with musical instruments. Unsigned, but a great work; 18th century
 34. A pair in iron. Birds flying and settling on branch; below, quails with millet, encrusted with copper, bronze, shakudo, and gold. Not signed, but good work, of the 18th century
 35. A pair in iron, encrusted with plants of autumn, in gold and silver, by Nara Masanaga; end of 17th century
 36. A pair in iron. A beetle in formal design; below, Hanya and wand, encrusted in various metals; 18th century
 37. A pair in iron. Three Rishi in flat relief, with halo, encrusted in red bronze and gold. A specimen of good early work; 17th century
 38. A pair in guri, imitating guri lac, a remarkable work, executed in shakudo and red bronze in superposed layers, deeply cut in scrolls so as to show the different colour of the layers, very rare; 18th century
 39. A pair in yellow bronze. Peasant reclining; below, an ox tethered to a tree encrusted in various coloured bronzes, heightened with gold, by Nara Toshimitsu; early 18th century
 40. A pair in haricot bronze, of peculiarly rich and unusual tint, encrusted with number of small birds flying over landscape, fir trees and masts seen in the distance, by Sonobe Yoshihidé; end of 18th century
 41. A pair in haricot bronze (same as 40)
 42. A pair in haricot bronze. The three heroes of Shoku in low relief, inlaid with gold. Signed, Jōi; 18th century
 43. A pair in haricot bronze. Rishi and tiger below; Jitobu and Tanzan above, by Iwamoto Hirotochi, master of Konkuan; 18th century
 44. A pair in haricot bronze. Sparrows on a bamboo branch, by Masanaga; 18th century
 45. A pair in haricot bronze. Above, a female with fan in relief, face in shakudo, fan in gold. Below (the night surprise), two men with a lantern who are pursuing another who is hiding his face. A striking work of extraordinary merit, by Tsunénas; 18th century
 46. A pair in haricot bronze. The Futi shaped as a rabbit, Kashira chased with flying birds and dashing waves, in singularly artistic effect, by Terutoki, eminent artist of the Nara School
 47. A pair in haricot bronze. Sunk panels decorated with flowers and birds; 18th century
 48. A pair in haricot bronze. Stork and flowers on landscape, by Yasuchika (successor); 18th century
 49. A pair in haricot bronze, plum blossom and branch formally arranged, raised in shakudo, silver, and gold. Nara school; 17th century
 50. A pair in haricot bronze. A row of little sparrows sitting on a bough, chased in silver, gold, &c., by Yasuchika (first successor); 18th century
 51. A pair in haricot bronze. Dancer of "No," flatly inlaid in shakudo, silver, and gold, by Haruaki. Rare execution; early 19th century
 52. A pair in haricot bronze. Above, a Kake-mono hanging, by Yasuchika (successor); 18th century

SCULPTURE IN WOOD.

- 1 and 2. Sculpture in wood, a pair of statuettes of the Niō or Temple guardians in miniature, reductions of the celebrated Niō at Nara, by Waikei, artist of the 11th century. These reductions are the works of, and signed by Ritsuo, 17th century, and preserve, although little less than a foot high, all the characters of grandeur and strength of the celebrated originals, which are unique examples of the early school of sculpture in Japan. Reproduced with marvellous fidelity, by this greatest sculptor of the 17th century. [Engraved by Audsley.]
3. Figure of Seitaka, the attendant of Fudo, standing with his two hands grasping a tall staff, painted and lacquered wood. A highly characteristic and fine specimen of sculpture of the 16th century

4. A statuette portrait figure of the minister Tenjin, in full ceremonial dress. Fine piece of portrait statuary. Signed by Ritsuo; of the 17th century
5. A sennin on horseback, curiously carved in old wood. (Probably Chinese); 18th century
6. A Buddha seated, in gilt with bronze face, giving the benediction. Beautifully carved, and with expression of singular serenity and abstract beauty; of the 17th century
7. A statuette of Saigio seated. Painted sculpture; 17th century
8. A statue of two feet high, carved with Indra trampling the spirit of evil under his foot. A sculpture of singular power, and of the best type of Buddhist work modified by the Japanese artistic power; about the 10th or 11th century
9. Mask of Okina, carved in wood, an aged man, by Miroku; mask carved with extraordinary expression, and extremely rare; example of 13th century
10. Mask of Guedo, carved in wood, the eyes in gilt metal, extraordinary expression; the seal Tenkaichi, signed by Kodaomi; 17th century
11. Mask of Yamauba, the mother of Kintoki, sculptured and painted wood; a mask of remarkable expression; of the 17th century
12. Mask of "suffering youth," signed by Wakasa-no-Kami, Governor of the province of Wakasa, a honorary title conferred on the artist in recognition of his eminence; 17th century. [These rare masks, carved by eminent artists, were used in the ceremonial dance of "No." The Japanese attached great importance to the perfection of carving of these masks, which were worn by nobles on the occasion of this ceremony. In carvings such as these, of the 17th and 18th century, some of the highest glyptic skill is displayed.]
13. A bowl hollowed in natural wood and decorated with encrustation of chestnut and fruit in ivory and tin. Signed Kuarakusai; commencement of the 19th century
14. A priest's wand shaped as a lotus bud, with stem carved in hard wood and lacquered, with insects in natural colours in carved wooden case, signed by Sonto, the name of the priest who carried it. A very beautiful piece of work; 18th century
15. Statuette of Komachi, in her old age. A fine specimen of the early part of the 17th century. [Attributed by certificates to Matahei, the illustrious painter; first half of 16th century, 1624-40]
16. A raven of life size, with one wing thrown back and neck curved. A very masterly piece; 17th century
17. A statue of Djizo, three feet high, carved in wood, and forwarded to Mr. Hart from a temple at Nara; Djizo is in standing

posture, supported on lotus, holding in one hand the shakujo or staff, and in the other the sacred jewel, the robes decorated in delicate gold diapers. This is known to be anterior to the 10th century, and is regarded as the finest piece of early Buddhist carving which has ever left Japan. The posture, robes, and expression are beautiful. It is a masterpiece of early art, and compares closely with the painting of Kanaoka of the same period

PORCELAIN AND POTTERY.

1. A grey enamel crackle vase, engraved with crabs under the glaze. Matsumoto Yaki, made by Hagi, of the Nagato province; end of 18th century
2. A grey pottery vase, decorated with round grey medallions on a red ground; the neck is covered with regularly-arranged bands of green enamel. A fine specimen of Banko, Isé province; early 19th century
3. Pottery incense-burner, representing a farm on a square pedestal, decorated with pines, plum trees, &c., in green and blue enamel. Specimen of Awata (Kioto); 18th century
- + 4. Saké bottle, crackle pottery, decorated with landscapes enclosed in ornamental outlines in red, green, brown, and blue enamel. Signed by Kiozan, of Kioto; early 18th century
5. Portrait of Hitomaru, an ancient Japanese poet, seated on the ground by a memorial tablet, Celadon green porcelain, the head and hands in biscuit. Sanda ware; 18th century
6. Small flower vase, in blue and white porcelain. The decoration is divided vertically into three compartments in fine blue, of which one is ornamented with a white medallion, on which are two terrified horses on a blue ground, made at Kameyama; early 19th century
7. Hotei seated, Awata pottery (Kioto), in the style of Ninsei. The head and hands are in biscuit, the robe is decorated with cherry blossom, decorated in blue, green, and gold enamel, on a grey ground. Signed Chiosai, Kioto; early 18th century
8. An unique tea-bowl, in enamelled pottery, inscribed in bold black lettering, Dai-butsu Hokoji, a bowl from the Temple of Hokoji, of Kioto—"The cup of Taiko-Sama," (The Shogun, Hideyoshi); 16th century
9. Cup and cover, red porcelain, decorated with gold, Hoho-birds in round medallions, with conventionalised flowers, by Yeiraku; early 19th century
10. Perfume burner, in red porcelain, decorated with small birds, and a wheel, red, black and gold, early Kutani ware; end of the 17th century

11. Small bottle with handle; grey pottery powdered with brown spots, decorated with the chrysanthemum, coat of arms of the Mikado engraved in high relief, Sôma ware; 18th century
12. Small bowl, in white porcelain, engraved with *Mumé* plum blossom, in relief, Hirato ware (the princely manufacture); end of the 18th century
13. Small porcelain cup, decorated in gold with blue and red, style of Yeiraku, signed by Ionutan, Kioto; early 18th century
14. Porcelain bottle, decorated with chrysanthemums and autumnal plants in green, blue, and gold enamels, Imari ware made for the court of Kioto; end of the 17th century
15. Saké bottle in pottery, hexagonal shape, decorated with chrysanthemums, and coats of arms in green, blue, and red enamel over the relieve engraving. Specimen of Omuro (Kioto); end of the 17th century
16. Square porcelain bottle, *sculptured* with a reticulated design, decorated with chrysanthemums, coats of arms, and Oriental plants in blue, green, and gold. Imari ware, decorated at Kioto; end of the 17th century
17. Bowl in the shape of the Kiku flower, in white porcelain, ornamented with a branch of chrysanthemums in blue, green, yellow, and red enamel, by Kakiyemon (of Hizen), the great porcelain painter, founder of this school; a typically fine specimen; 17th century
18. A box in the form of a pigeon, of the natural size, enamelled pottery in the Raku style; Kioto ware; end of the 18th century
19. A Shojo (spirit of drink) seated by a bason, in Kioto biscuit ware; the expression of this figure is full of charm; early 19th century
20. Small cabinet with shelves in terra-cotta, modelled by Madame Koren, of Tokio; modern (a celebrated artist)
21. Tea-pot, enamelled and decorated with pink cherry blossom and green leaves on a red ground; executed at Banko; middle of the 19th century
22. Statue of Seiôbo, a Chinese divinity; porcelain decorated in colour and gold on an elaborate pedestal, by Inouyé Riosai, of Tokio; 19th century
23. Cup with cover in the form of a branch; in reddish pottery decorated with grasses in black, Kioto; early 19th century
24. Small incense burner, square form, decorated with the Hô in pure gold. Style of Yeiraku, signed by Shofûtei; early 19th century
25. Incense burner, cylindrical form; pottery decorated with red and black bands, and Oriental grasses in gold. Signed Ninsei, but really a piece of 18th century Kioto ware
26. Tea-powderpot, grey, coated with very fine dark-red enamel. A fine specimen of the old Tampa ware; 17th century
27. Shojo seated on the ground; pottery decorated with blue, green, and gold. Awata; early 18th century
28. Hotei seated on his bag, in white porcelain. Hirato; end of the 18th century
29. Vase; black pottery, decorated with the gourd and leaves of the chamé on olive-green crackle; a rare specimen of monochrome coloured Satsuma; early 19th century
30. Statue of Komei, a Chinese worthy, seated in an armchair; ivory crackle, decorated with medallions of flowers on green, blue, gold, and red enamel. Old Satsuma. [An almost unique specimen of great importance: a gift from the Prince of Satsuma to a contemporary Daimio, from whom it has been obtained direct by M. Wakai.] Early 18th century
31. Daikoku, god of fortune; ivory crackle decorated with red and gold. Imitation of Satsuma, made at Kioto; 18th century
32. Oval flat vase; yellow pottery, decorated with the seven philosophers of the bamboo grove in brown, striped with green and gold enamel. Extremely rare specimen of old yellow Satsuma; 17th century. [Decoration, of the Kano school, and must be considered a specimen of the ware of Satsuma Tangen, the pupil of Tangen. The only known specimen in Europe of that celebrated and extremely rare and early variety of Satsuma.]
33. Hexagonal vase, decorated with the lycis plant, in red, green, and gold. A typical specimen of the finest quality of old ivory-crackled Satsuma; 18th century
34. Two-handled vase; crackle pottery, decorated with the Kiri in gold and silver on a yellow ground. Rare specimen of old yellow Satsuma; end of 18th century
35. Elongated cup in pottery; cream-white crackle with buds in red, green, blue, brown, and gold. A delicate specimen of Satsuma; beginning 19th century
36. Perfume case; Hotei in carved terra-cotta, decorated with silver, fine work, by Ritsuo; early 18th century
37. Little dog; white pottery, decorated with small red and gold ornamentations. Satsuma ware; early 19th century
38. A bowl in the shape of a rice bag, in dark grey earthenware, encrusted with white clay. A very early ancient specimen of Satsuma; end of the 16th century. [The ware first made by the Korean potters, who were brought there by the prince for that purpose.]
39. Incense burner; cream-coloured pattern, decorated with the water-fowl (Myakodori) in green, red, and gold. Satsuma; first half of 19th century

40. Incense burner in the form of an egg-cup, with cover decorated with chrysanthemums in red, green, and black. Satsuma; 19th century
41. A group of three children round a water-vessel (the tale of Shiba-onko; ivory crackle pottery, decorated with red, blue, green, and gold. Very fine specimen of old Satsuma; second part of 18th century
42. Small perfume-box in the shape of Magatama (the stone carved as a jewel by the aboriginal Japanese), decorated with tachibana (the Imperial orange) in gold, red, blue, and green. Satsuma; 18th century.
43. A pot for tea-powder, in undecorated ivory crackle pottery, with an ivory top. Satsuma; end of 18th century
44. Satsuma perfume-box in the shape of a shell, crackle pottery, decorated with chrysanthemum in white, red, and gold; (rare) early 19th century
45. A tall vase, quadrilangular, reticulated at sides, open square top decorated with diapers, tea pattern, flowers in coloured enamels
46. A porcelain plate, decorated with bamboo growing at the edge of the sea. Manufacture of the Prince of Nabeshima; end of the 18th century.
47. Teapot in crackle pottery, decorated with Oriental grasses in blue. Specimen of Kishiu, a princely manufactory where the Dutch pottery was imitated; early 19th century
48. A koro, shaped as a duck, in white porcelain, decorated in red, black, and gold Imari ware; 18th century
49. Teapot in yellow crackle decorated with white flowers, and vine plant in coloured enamel. Kiskin; late 18th century
50. Kutani porcelain jar, 10 inches high, brown background, with landscape of mountains and fir trees in green and blue enamel, and Fusi-yama in white enamel in the distance. Very fine piece of the 18th century. Painted in the style of Kenzan, very unusual for this ware
51. Pot for tea-powder, black earthenware with white spots, Seto; one of the old pots for the "tea-ceremony"; 16th century
52. Hot-water pot, shaped as teapot, in cream crackle glaze, decorated with pheasants and flowers in red, blue, and green enamel. Banko ware, 17th century
53. A child holding a cock on his knees, in earthenware, decorated with blue, green, and gold chrysanthemums; specimen of Omuro (Kioto); end of the 17th century
54. Tall bottle, in white porcelain, shaped as a double gourd, with smaller gourd and leaves, in high relief, and decorated in black, red, and green. Imari; late 17th century
55. A bottle in the shape of a child lying on the ground, porcelain decorated in blue, red, and brown, Imari; end of the 17th century
56. Artist's water-drop bottle, square forms, brown pottery with medallion in blue and white, imitating Delft pottery, manufacture of Prince of Kishu; early 19th century
57. Perfume-box in the form of a water melon, in blue and white porcelain, decorated with squirrels and plants; specimen of Mino; early 19th century
58. Grey crackle earthenware pot, encrusted with white clay, Yatshushiro; early 19th century
59. Small coffer, porcelain, decorated with plum tree foliage, conventionalised into emblems, in blue, green, yellow, and chocolate - coloured enamels, Kutani ware; end of 18th century
60. Perfume-box, pottery, reddish cream and green spots, specimen of Odo (Tosa province); 17th century
61. Perfume-box, in the form of a peach, in dark blue porcelain, by Imari; end of 17th century
62. Jar for instruments for for kindling perfumes. Celadon; specimen of Okoji (Hizen); end of the 18th century
63. Perfume-box in the form of a gourd, crackle pottery decorated with gold and green leaves; specimen of Kiyomidzu; early 19th century
64. Perfume-box in earthenware, with dark green and brown enamel, Oribé ware; 17th century
65. Perfume-box in earthenware, in the form of a pine cone, surmounted with a couple of Takasago, emblem of long and happy life; specimen of yellow Seto; early 19th century
66. Little bird on a rock in white porcelain, by Hirato; end of the 18th century
67. Satsuma bowl, ivory crackle, decorated with sprays of chrysanthemums in green, red, and gold; very delicate specimen; middle of 19th century
68. Perfume-box in the form of a gourd, in grey earthenware, decorated with brown leaves, by Rokubei (Kioto); early 19th century
69. Tea powder basin, on short stem, in faience with greyish brown glaze. The sennins in bamboo grove, in colours, heightened with gold
70. Perfume-box, in the form of a mandarin, orange, Raku pottery, in brown tints; early 19th century
71. Perfume-box, in the shape of a shell, exquisite blue and white with landscape, exquisite Hirato; early 19th century
72. Small table screen and flower holder, shaped as a flat pæony, decorated in black, gold, and green. Rare Satsuma; end of 18th century
73. A falcon in brown glazed stoneware,

- splashed with grey. Takatori ware of the 18th century
74. A pic-nic-flask, of cylindrical form, grey earthenware, decorated with plum tree foliage and flowers, in low relief, very finely executed, Kioto ware; 17th century
 75. Mural flower vase, shaped as a carp jumping a cataract; Awata ware; 19th century
 76. Rectangular plateau, porcelain, engraved and decorated with flowering pæony. With green leaves on a red ground, Kutani; beginning of the 19th century
 77. Hotei, yawning and stretching, in brown enamelled earthenware, Takatori ware, signed Hidemoto, fine specimen; 16th century
 78. Bowl, cream-coloured pottery, decorated with jewels, emblems of wealth in red, green, black, &c., with the signature of Iwakura. This is a very fine specimen; beginning of the 19th century
 79. A pencil holder, yellow porcelain with blue medallions, representing the Cambons assembled; engraved Imari ware; early 18th century
 80. Small porcelain plate, decorated with two buds and plants in black, green, blue, yellow, and red enamel. Specimen of Nabeshima (Prince of Hizen). The same specimen is reproduced in M. Gonse's *Art Japonais*; 18th century
 81. Biscuit cup, decorated in the centre with red enamel, Banko; early 19th century
 82. Rectangular dish in soft pottery, with metallic lustre, decorated with plants, boldly sketched in green enamel, the painting remarkable for atmosphere and truth. Kenzan, at Imado; early 18th century
 83. Small bunch of chrysanthemums and lilies in white, blue, and brown porcelain. Hirato; early 16th century
 84. Perfume-box in the shape of a gourd, in blue and white porcelain. Specimen of old Kameyama (Hizen); early 18th century
 85. White porcelain fire holder, encrusted with branches of gourd in blue clay. A decorative specimen of Yatsushiro; early 19th century
 86. Small plate of yellow earthenware, engraved with fine and decorative tracings. Awadzi; early 19th century
 87. Large monster *couchant*, chocolate coloured earthenware. Bizen; end of 17th century
 88. Large monster in celadon porcelain. Hizen; early 19th century
 89. Statue of Hotei, large size, biscuit head and body, the remaining portions covered with green, blue, and yellow enamel. A specimen of Awata; 18th century; a very important example
 90. A dog; Kioto earthenware, decorated in brown and blue; 18th century
 - 91 to 92. A pair of gourd-shaped vases, porcelain decorated with pæony in violet and green on a yellow ground. Specimen of green Kutani; early part of the 19th century
 93. A saké bottle of shagreen brown. Soma work; 19th century
 94. Small perfume-box faience, with green and brown enamel. Oribé ware; 17th century
 95. Small square box in porcelain, white and blue with flowers. Seto ware; 19th century
 96. Small perfume-box in form of duck; porcelain of violet Ruri colour. Imari ware; early 18th century
 97. A saké cup, in porcelain, with foliage in blue, Mino ware; beginning of 18th century
 98. A paper weight in form of Hotei; porcelain in white, blue, and brown. Hirato ware; end of 18th century
 99. A sauce-boat, one petal of lotus flower, brown with dark-blue spotted edge; Seto ware; beginning of the 19th century.
 100. Incense burner, Korean lion, white porcelain; Hirato; end of 18th century
 101. Water-bottle in form of porpoise, made by Tanzan; Kioto modern
 102. Incense burner, faience decorated with chrysanthemum and stork on diaper ground, enamel brown, green, red, and gold; Omuro ware, of Kioto; 18th century
 103. Small spill jar, porcelain, blue design on white; Kiyomidzu ware; beginning of 19th century
 104. Seal, in shape of Korean lion, porcelain, blue on white, made by Yeiraku; beginning of 19th century
 105. Brush pot in dark brown and white; faience; Seto ware; 18th century
 106. A bowl, black pottery of Raku family, Kioto; early 19th century
 107. A bowl with cover, grey crackle surface; Matsumoto ware; 19th century
 108. A bowl, dark green, decorated with white rings made at the Princely factory, Kairakuyen; Raku style, Kishiu; beginning of 19th century
 109. A bowl, white porcelain, decorated with blue and red diapers, Nabeshima ware (Hizen); early 19th century
 110. Incense burner, porcelain, square form, pierced with chrysanthemums in blue and white; Seto ware; 18th century
 111. Little bottle of brown earthenware; Takatori ware; 18th century
 112. Small perfume-box, faience crackle, green, blue, and red; Awata ware; 18th century
 113. Jar, grey earthenware inlaid with white clay; rare old Yatsushiro; 17th century
 114. Flat, rectangular flower-stand, in pottery, decorated in relief with chrysanthemum

- mums, enamelled in violet, yellow and green on a light ground, edged with green and yellow, Awaji ware; early 19th century
115. Small pic-nic set, in three compartments, superposed, in lozenge form, white porcelain covered with small designs in blue, Kaméyama (Hizen); 18th century
116. Perfume-burner, of cylindrical form, with two handles and three feet, crackle pottery, decorated with Persian designs in gold, blue, green and red, a good specimen of the so-called "Satsuma ware," made at Yokohama; modern
- 116a. A small perfume-box shaped as a dog (in brown faience) with female head, gilded and enamelled, with the fir-tree, stork, and plum-branch (emblems of longevity and happiness). A *porte-bonheur de mariage* frequently given to newly-married couples; a little *chef d'œuvre* of the famous Ritsuo, bearing his signature; 17th-18th century
117. Pencil-holder, in red and blue porcelain, decorated with chrysanthemums in three medallions in high relief, on a red ground, ornamented with Indian grasses, Imari ware; 18th century
118. Teapot in faience, decorated with lotus and other flowers and fruits in gold, red, yellow, and green, imitation of Satsuma, manufactured at Yokohama; modern. (A fine modern specimen, introduced for comparison with the authentic old ware: compare inferiority of gold, crackle, and paste.)
119. White porcelain bowl, decorated with branches of peony in red and blue, Nabeshima; early 19th century
120. Salt-cellar with handle, white pottery, decorated with chrysanthemum, inside in blue, Kioto; early 19th century
121. Small round cup in enamelled pottery of the Raku kind, white crackle, with a small tortoise in chocolate-coloured relief, signed with the mark of Kikko of Osaka; early 19th century
122. Plate, with sharply cut and waved edge, red porcelain, decorated with small designs, chrysanthemum in gold, Kutani; early 19th century
123. White porcelain plate, ornamented with the bamboo plant and a tiger, also with many circumjacent decorations in blue. (This specimen is a duplicate, numbered 378, from the Dresden Museum). Imari; 17th century
124. Round plate in red porcelain, decorated in the middle with a hexagonal medallion, bearing the bird Hô, encircled by six small medallions, also with the bird Hô on the ground representing clouds, the whole in bright gold. Kutani ware; modern (for comparison)
125. A wall bouquet-holder in brown stone ware, representing Hotei with his sack. Bizen ware; 18th century
126. Midzusashi water-pot, in white pottery, decorated with plants and birds in the Persian style, made by. Yeiraku, and bearing his signature; early 19th century
127. Square flower-stand in faience, carved with pomegranates and small birds, covered with green enamel, relieved with yellow, white, and violet. Banko ware; early 19th century
128. Bowl in pottery decorated with Indian grasses in brown, imitation of a Chinese piece. Kioto ware; early 19th century
129. Bell-shaped bottle in stone ware, covered with greenish crackle enamel. Seto ware; end of 18th century
130. Perfume-burner in celadon green pierced in Indian grasses in delicate lines. Sanda ware; modern
131. Small ox, white and bluish porcelain, Hirato ware; 18th century
132. Square plateau on a tall foot, decorated with pines and chrysanthemums in green and blue enamel, relieved with gold, Awata, Kioto; 18th century
133. Small figure of Hotei seated, holding a pearl in the hollow of the left hand, and resting the right hand on his knee, Bizen ware; 18th century
134. Small perfume-box in earthenware, representing a pigeon with all its plumage carefully modelled and decorated with a torii, entrance of the Shintoist temple, in red, black and gold, by Ninsei, the great potter of Kioto; 17th century
135. Vase, earthenware, fired and crackled in brown and yellow, white enamel glaze, very rare specimen of Satsuma flambé; early part of 18th century
136. Small sauce-boat, with a spout in chocolate-coloured stoneware, and decorated with a brown dragon under the glaze
137. Small figure of a Buddhist priest seated by an ox, in deep green Celadon crackle, Sanda ware; early 19th century
138. A gourd, with a monkey in stoneware, slightly enamelled on the cord. Old Shigaraki ware; 16th century
139. Two Mukodzuke square bowls, earthenware decorated with chrysanthemums in brown and blue, in the Kenzan style. Kioto ware; beginning of 19th century
140. Flat and square bowl; porcelain decorated with two Dutchmen accompanied by a child and a dog, with the landscape in deep cobalt blue. Kameyama (Hizen); end of 18th century
141. A figure; Imari ware, by Kakiyemon, of the famous beauty and poetess Osugumo (the Aspasia of the Geiroku period, in the 17th century), and greatly admired by Kakiyemon, who also executed a statuette of her in biscuit. The figure is in massive porcelain, and is sculptured as a statue would be sculptured in the clay, and essentially different from the

- moulded* pieces which are ordinarily met with. The movement and expression of the figure, the modelling of the draperies, the grace of the lines, remind one of some of the finer Greek works. It is an unique specimen of Kakiyemon's finest work, and surpasses any known piece. It shows the inspiration by the works of this great artist of the subsequent European factories of Dresden, Chelsea, Chantilly, &c. Date 1660
142. Group of mother and child in white and greenish soft faience, decorated with circles of cloud in black, with textile designs in green, yellow, and violet. These medallions are placed on a ground composed of autumnal grasses in several colours. A masterpiece of Kenzan at Imado (Yedo). Kenzan was a great painter and the founder of a great school of pottery, and brother of Korin; he was born at Kioto in 1663, and died at Yedo in 1743
 143. Perfume box, square and high, in reddish earthenware, decorated with lilies in white and green, by Kenzan (while living at Kioto); end 17th century
 144. Perfume box, round and flat shape, decorated with ornamentation in the Persian style in brown enamel pottery, by Kenzan at Kioto; 17th century
 145. Cylindrical perfume burner, white crackle pottery, decorated with bamboo, cedar, and *prunus mume* in blue. Remarkable specimen by Kenzan at Imado (Yedo); early 18th century
 146. Bowl in black pottery of lustrous enamel, decorated with pine-tree, *prunus mume*, and cranes in white enamel. A much admired specimen by Kenzan; 17th century
 147. Upright bowl of a square form, soft pottery, decorated with camellias, finely sketched in brown, on a white ground. Kenzan at Imado (Yedo); early 18th century
 148. Bowl in pottery, partly covered with brown enamel, and the rest decorated with branches of chrysanthemums in white, green, and yellow enamel. In the style of Kenzan, by Dohachi; end of 18th century
 149. Mukodzuke, small upright bowl in soft pottery, decorated with aquatic plants, in green enamel, on a black ground, by Kenzan, at Imado; 18th century
 150. Mukodzuke, a small upright bowl square, slightly rounded shape, decorated with a boldly drawn design of lilies in white, blue, and green, on a black ground. Kenzan of Imado; early 18th century
 151. Pottery plate, in the form of the Kikyo flower, in five lobes, decorated with camellias, and the petals in brown, blue, and blanc. Kenzan at Kioto; 18th century
 152. Square dish, soft pottery, decorated with a landscape, containing cherry trees in blossom by the river side, in red, white, brown, and blue enamel, by Kenzan, at Imado (Yedo); early 18th century
 153. Square dish, soft earthenware, decorated with a landscape of mountains, bearing snow-covered pine forests, in green, brown, and white enamel, by Kenzan, at Imado; early 18th century
 154. Plate in the form of kikyo flowers, pottery, decorated with the plant and the petals in brown and pale blue enamel; Kenzan at Kioto; 17th century
 155. Square plate, pottery, decorated in the centre with a moon in white enamel, and a plant in blue enamel on a light-brown ground; Kenzan at Kioto; end of 17th century
 156. Choko, a bowl in the form of the flowers of the kiku, in white porcelain, decorated with chrysanthemums and the peony in blue and brown enamel, in the style of Korin, by Kenzan, at "Kiyomidzu" (Kioto), a rare specimen; end of 17th century
 157. A similar piece to No. 156
 158. Choko, a small bowl in soft pottery, decorated with bamboo and snow, Kenzan, at Imado; 18th century
 159. Square cistern, in soft pottery, decorated with a flowering plant in many colours, by Kenzan, at Imado; 18th century
 160. Fire-pot, hexagonal form, decorated in brown enamel, a plum-tree in bloom, painted by Korin the great painter, and brother to Kenzan the maker of the vessel. An extremely rare specimen, the only one known in Europe combining the work of the two illustrious brothers, each of whom in his own department created a school which has permanently characterised the art of their country, and greatly influenced European art; end of the 17th century
 161. Rectangular dish in soft pottery, with metallic lustre, decorated with plants boldly sketched in green enamel, the painting remarkable for atmosphere and truth, Kenzan at Imado; early 18th century
 162. Square dish, soft pottery, decorated with tufts of fern and other plants in green and brown enamel, Kenzan at Imado; early 18th century
 - 162a. A small perfume-burner; crackle earthenware, representing a pigeon, and decorated in black, red, and silver, by the great master, Ninsei, founder of this School of Decoration; 17th century
 163. Inkstand, screen, crackled faience, carved with tiger and bamboo, and decorated with blue, green, red, and gold enamel, an exceedingly fine and original piece of old Satsuma, a study of all its chromatic qualities; 18th century
 164. Large bowl, coral porcelain, decorated with mythical birds and Indian grasses

- in gold; on the inside, dragons in blue and white at the bottom of the bowl, a typical specimen of the finest work by Yeiraku, the perfecter of this School of Decoration; end of the 18th century
165. Monkey suspended by his tail, brown terra cotta, coated with white and reddish enamel, decorated with pine trees and storks. Very decorative and delicately fanciful; Imado (Yedo); early 19th century
166. Large perfume-burner in ivory crackle faience, enamelled with blossoms of the plum-tree, and pierced, with textile designs and fern leaves in blue, green, red, and gold, a very important and very rare specimen of fine old Satsuma. [Large pieces such as this of the authentic old ware are very rare, and the few pieces of this size and shape ever made, were princely presents, and have served as types for the abundant modern imitations. Second half of the 18th century. [The above series of pieces of the very rare old Satsuma of the private princely factory are all presentation pieces of the finest quality, and it is unlikely that such a series can ever again be brought together.]
167. Perfume burner in pottery, decorated with bamboo, plum tree, tiger and dragon, signed by Ninsei; end 17th century
168. Plate, porcelain, Mokko shape, quadri-lobular, decorated with white and red, with green and yellow leaves at one end on a blue ground; from the private factory of the Prince of Nabeshima; end of the 18th century
169. Perfume-burner in stoneware, representing a Korean lion of a very fine type, signed by Terani of Bizen; 18th century
170. Picnic bottle, flat cylindrical shape, crackle earthenware, decorated with chrysanthemums in red, brown and blue; Mizoro (Kioto); 18th century
171. Perfume-burner of rectangular form, porcelain, decorated with a blason, Mokko variety, blue, green and violet on the red ground; Imari; 17th century
172. Bottle, crackle earthenware, decorated with chrysanthemums in blue, green and gold; Kioto; 18th century
173. Fire-pot, pottery, decorated with a basket of flowers in red, green, and blue. Kioto; 18th century
174. Square bottle, earthenware, decorated with blasons of chrysanthemums and Indian grasses in gold, blue, and green. Kioto; end of 18th century
175. Fire-pot, pottery, decorated with Indian grasses in dark blue enamel. Signed with the seal of Kinkezan; end of the 17th century
176. Tea-pot, porcelain, decorated with wavy vertical designs known as Yorazu, Sawarazu, "Look, but do not touch," in red, green, blue, and yellow enamel. Kutani; end of the 17th century
177. Small tea-pot, red porcelain, decorated with ornamentation of birds and grasses in gold. Yeiraku; modern. This piece should be compared with the bowl, No. 164, to note the superiority of the old over the modern in colour and gilding
178. Drop bottle belonging to a writing case, brown porcelain, representing the trunk of a tree, decorated with two men at arms. Imari; 17th century
179. Gourd-shaped bottle in stoneware, brown and yellow enamel. Soma; end of 18th century
180. Falcon. Biscuit pottery of Kioto, decorated in brown, one foot high. Kioto; a fine piece of the early part of the 18th century

SERIES OF KAKEMONOS. (HANGING PICTURE-ROLLS.)

No.	Subject.	Artist.	School.	Born.	Died.
1.	Jizo or K'shitegarbha	Kanaoka	Kose	9th century.	
2.	Jizo or K'shitegarbha	Takuma	Takuma	11th	"
3.	S'âkyamuni and attendant Dêvas	Kasuga Hogen (Yukinaga?)	Kasuga	13th	"
4.	Arhat or Rakan	Meicho	Densu	1352	1427
5.	Arhat or Rakan	Meicho	"	"	"
6.	The Dêva of the Sun	Unknown	Takuma	15th century.	
7.	The Dêva of the Moon	"	"	15th	"
8.	Bird and lotuses	Shiugetsu (attributed)	Sesshiu	15th	"
9.	Trained eagle	Soga Shiubun	Chinese	15th	"
10.	Eagle	Kano Masanobu	Kano (founder)	1443	1490
11.	Hotei	Kano Motonobu	"	"	"
12.	Wild goose	Kano Motonobu	"	"	"
13.	Bird and flowers	Kano Motonobu	"	"	"

No.	Subject.	Artist.	School.	Born.	Died.
14.	The Rishi Tekkai	Kano Motonobu	"	"	"
15.	Bird and flower.....	Kano Motonobu	"	"	"
16.	Sparrows and plum tree	Kano Motonobu	"	"	"
17.	Wild geese	Kaihoku Yusho	"	1533 ..	1615
18.	Hérons	Kaihoku Yusho	"	"	"
19.	Shoki	Yamada Doan	Independent ..	—	1573
20.	Figure of Japanese youth	Matahei	Popular (founder)	1578 ..	1624
21.	Fowls	Shokwado	Independent ..	1584 ..	1639
22.	Street mummers	Sotatsu	" about	1624 ..	1643
23.	Landscape. The borders of a lake ..	Kano Tanyu	Kano	1602 ..	1674
24.	Crane	Kano Yasunobu	"	1613 ..	1685
25.	Bamboo	Kano Yasunobu	"	"	"
26.	Peony	Korin	Korin (founder)	1661 ..	1716
27.	Bird and plum tree	Korin	"	"	"
28.	Bird and plum tree	Korin	"	"	"
29.	Puppies	Kenzan	"	1663 ..	1743
30.	The four poets	Ritsuwo	Independent ..	1663 ..	1747
31.	Hetaira	Miyagawa Choshun	Popular (about	1688 ..	1735
32.	Puppies at play	Okio	Shijo (founder)	1731 ..	1794
33.	The winter journey of the lady Tokiwa	Okio	"	"	"
34.	Landscape	Okio	"	"	"
35.	Fox	Okio	"	"	"
36.	Monkeys.....	Sosen	"	1747 ..	1826
37.	Monkeys	Sosen	"	1747 ..	1821
38.	Monkeys.....	Sosen	"	"	"
39.	Deer and monkey.....	Sosen	"	"	"
40.	Tiger	Ganku	Ganku	1749 ..	1838
41.	The ghost	Genki	Shijo	1750 ..	1797
42.	The expulsion of the demon	Hokusai	Popular	1760 ..	1849
43.	Maple tree	Hoitsu	Korin	1760 ..	1827
44.	Flower.....	Hoitus	"	"	"
45.	Sparrow and convolvulus.....	Yasunobu	"	"	"
46.	Cherry tree	Hoitsu	Korin	1760 ..	1827
47.	Hetaira	Yeishi	Popular	1780 ..	1800
48.	Hetaira as Samantabhadra	Yeishi	"	"	"
49.	Carp.....	Tôkô	Okio	19th century.	
50.	Egret	Shiuki	Chinese	19th	"
51.	Crane	Shiuki	"	19th	"
52.	Birds and flowers	Hoyen.....	Shijo	19th	"
53.	Butterfly and flowers	Hoyen.....	"	19th	"
54.	Monkeys.....	Yokoku	"	19th	"
55.	Bird and cherry blossoms	Ippo	"	19th	"

[Only the above could be hung. There are numerous other examples (200 in number) of other masters and schools; and also a collection of *surimono*s, printed books, colour prints, and albums, which can be inspected, but are not here catalogued. Among them are a series of original drawings by Hokusai.]

INDEX OF ARTISTS, MARKS, SIGNATURES, ETC.

AKABOSHI HACHIZAYÉMON 赤星八左衛門. A bronze-worker of Nagasaki. Of whose work we know only one (statuette) dated 1653, of much character and truthfulness. (Catal. Bronze 59.)

AKAHADA 赤膚 or 夕人赤. The mark of pottery made at Koriyama, in the province of Yamato. The old factory was opened by Ninsei about 1645; the new manufacture goes back only to 1801-1804.

ARIMA 有馬. A city celebrated for its embroideries.

ASAHI 朝日. Pottery bearing this mark comes from Uji, in the province of Yamashiro, and was made from the middle period of the 17th century.

ATSUIYÉ 敦家. An engraver on metals and maker of sword-guards, towards the end of the 17th century. [Cat. Guards (Tsubas) No. 105.]

AWADJI 淡路. A province which produced *faïence*, principally green and yellow, up to 183. Its principal artist is Mimpei (*q.v.*). [Cat. Porcelain and Pottery 86, 114.]

AWATA 粟田. A suburb of Kioto celebrated for its pottery and porcelain. Under the name of Awata-yaki is known the variety of fawn-coloured crackled *faïence*, decorated in enamel of various colour, but especially green and blue. The Awata-yaki was created by the illustrious potter Ninsei (1624-1643). The old Awata-ware is highly valued, and especially the genuine pieces of Ninsei; many of which bear his impressed or gilded signature: but modern counterfeits bearing his signature abound. The genuine may be discriminated after studying authentic originals by the equality and fineness of the crackle, the delicacy of colour and the clean outlines of the enamel, and the general technical and artistic beauty of the work. Modern Kioto imitations of Awata-ware are everywhere offered in place of the old, which is rare and costly. [Several specimens of the finest quality in the collection.] [Cat. Porcelain and Pottery 27, 45, 89, 112, 132.]

BANKO 萬古. The name of a kind of pottery (*grès*) made at Kuwana (province of Isé). There are two kinds, known as Ko-Banko or old Banko, made principally at Yedo (1740-1780), and the modern Banko, the making of which was re-commenced only in 1830 by Yūsetsu 有節. [Cat. Porcelain and Pottery 81, 127.]

BIZEN 備前. The name of a province celebrated for its artistic stone-ware, known by this name. The origin of this school of pottery goes back to about the year 1400. It is also known as Imbé 伊部, the name of the city in which

were situated the potteries. The old Bizen ware is of a deep reddish-brown and has a salt glaze. The figures and the blue and white varieties are highly esteemed. [Cat. Porcelain and Pottery 49, 50, 73, 87, 125, 133.]

BUNGIO 文魚. A celebrated and wealthy amateur, the Mécenas of his day, whose carvings and drawings are very spirited. (Cat. Netsukés 94.)

BUNRIUSAI 文龍齋. An artist in lac in the service of the court. He produced admirable Inros (medicine-boxes) about 1800. [Cat. Saké-cups 22.]

DEMÉ 出目. The name of a family of sculptors of small wood masques (netsukés chiefly) in the 17th century. Two artists of great talent were Demé Uman 右満 and Demé Jōman 上満. Fine works also are met with by Demé Jōkiū 上久. (Forgeries are not uncommon.) [Cat. Netsukés 1-7.]

DŌHACHI 道八. A skilful potter of Kioto who produced works of varied character from the most delicate to the roughest in style, but always of marked individuality. A.D. 1800-1820. [Cat. Pottery 148.]

DŌSHŌ 道笑. A carver who produced fine incrustated work in ivory, mother-of-pearl, coral, etc., known under the title of Shibayama 芝山, his family name; commencement of the 19th century. [Cat. Netsukés 190, 273.]

FUCHŌSAI 浮蝶齋. An artist celebrated for lac, *saké-cups* being his speciality. 18th century. [Cat. Saké-cups 17-19.]

FUKAKUSA-YAKI 深草焼. The same kind as Fushimi-yaki.

FUSANOBU 房信. A skilful chaser of sword-mounts in the 18th century. [Cat. Sword-mounts 182.]

FUSHIMI-YAKI 伏見焼. Terra cotta made at Fushimi in the province of Yamashiro. The most notable specimens are figures made by Koyemon from about 1615-16.

GANKU 岸駒. A painter of celebrity, chief of the school of Kishi. Born in 1749 and died in 1838. [Cat. Kakemonos 40.]

GANSHŌSAI 巖松齋. An artist in metal-work of the beginning of the 19th century. [Cat. Kodzukas 82.]

GANTAI 岸岱. The son of Ganku and his father's pupil. He was also remarkable as a worker in lac. [Cat. Objects in Lac 170.]

GARAKU 我樂. A sculptor of netsukés of much talent. 18th century. [Cat. Netsukés 106.]

GEKKEI 月溪. Another name of Goshun.

GENSHIN 元眞. An artist working in metal (sword-mounts, etc.). 17th century. [Cat. Sword-guards 49a.]

GENYŌSAI 現羊齋. An artist in lac (inros) about the beginning of the 18th century. [Cat. Inros 76.]

GIOKKEI 玉珪. A good sculptor of netsukés in the 18th century. [Cat. Netsukés 111.]

GIOKKŌ 玉光. A celebrated sculptor of netsukés in the 18th century. [Cat. Netsukés 17, 59, 102.]

GIOKUSAI 玉齋. A sculptor of admirable netsukés in the 18th century. [Cat. Saké-cups 29.]

GIOKUZAN 玉山. Artist in lac (*saké-cups*). 18th century. [Cat. Saké-cups 15.]

GORODAIYU SHONDZUI 五郎太輔祥瑞. The first who introduced into Japan (in 1520) the art of decorating porcelain with blue under the glaze; his works are mostly small. They are of extreme rarity, even in Japan, and of corresponding value. They are of great artistic merit. [An authenticated specimen in the collection. Cat. Porcelain No. 54.]

GOSHUN 吳春. A painter of Kioto, born 1742, died in 1811; the founder of the Naturalistic School of Shijo; the friend of Okio.

GOTŌ 後藤. The family name of the most celebrated series of metal-workers of Japan, especially in sword-mounts. A special section is devoted to them in the lectures and numerous specimens in the collection. The modern work is much inferior, although the name is continued. Among the most celebrated of the Gotōs, should be specially mentioned.

1. **GOTŌ YŪJŌ 祐乘.** Founder of house and of a special kind of pointed work in metal chasing ("Gotō style"). He was attached to the court of the celebrated Shogun Yoshimasa Yūjō, and had the honorary title of Iki-no-kami (Governor of the Island of Iki). Born in 1440 and died in 1512.
2. **GOTŌ SOJŌ 宗乘.** The son of Yūjō, also a great master; born in 1487 and died in 1564.
3. **GOTŌ JŌSHIN 乘眞.** Son of Sojō, and equally eminent; born in 1504 and died in 1562 on the battle field. His sword-guards, etc., are full of vigour.
4. **GOTŌ KŌJŌ 光乘.** Son of Jōshin; born in 1529 and died in 1620.
5. **GOTŌ TOKUJŌ 徳乘.** Successor of Kojō; born at Kioto in 1552 and died at Yedo in 1631.

The above Gotōs were the appointed sword-guard makers of the Ashikaga Shoguns; after their fall Gotō Tokujō was successively appointed to the Shogun Hidéyoshi in 1586 and to Iyeyasu in 1603.

From the date of the latter Shogunate, Tokujō, who was appointed to each Shogun in succession, went from Kioto to the new seat of government, Yedo.

The successors of Tokujō were all selected for the special talent and were all distinguished art-workers. They were chosen, not in direct descent, but among those who showed the greatest talent. Hence the house of Gotō, which has from its foundation furnished the court by special attachment to the Shogun, has always produced works of the highest quality and retained its high traditional renown. As the most eminent should be mentioned:

6. **YEIJŌ 榮乘** born in 1576 died in 1617.
7. **KENJŌ 顯乘** „ 1585 „ 1662.
8. **SOKUJŌ 即乘** „ 1637 „ 1668.
9. **TEIJŌ 程乘** „ 1602 „ 1673.
10. **RENJŌ 廉乘** „ 1627 „ 1708.
11. **TSŪJŌ 通乘** „ 1662 „ 1721.
12. **JUJŌ 壽乘** „ 1686 „ 1742.
13. **YENJŌ 延乘** „ 1719 „ 1784. [Cat. Sword-guards 146.]
14. **KEIJŌ 桂乘** „ 1765 „ 1804.
15. **SHINJŌ 眞乘** signed very often Mitsuyoshi 光美.
16. **MITSUÉRU 光晃.**

Kio Gotō. The descendants of Gotō Yūjō and his successors, who remained at Yedo when Gotō Tokujō, in the 16th century, followed the new Shogun to Kioto, continued a school of metal-chasing at Yedo, and founded others, the whole of which are known under the designation of Kio-Gotō 京後藤. Among these may be distinguished :

GENJŌ 元乘 died in 1595.
 TAKUJŌ 琢乘 „ 1637.
 SEKIJŌ 石乘 „ 1667.
 DENJŌ 傳乘 „ 1772. [Cat. Kodzukas 109.]
 JŌHA 乘巴 „ 1724.
 CHŌJŌ 長乘 born in 1616 and died in 1736.
 RITSUJŌ 立乘 died in 1749.
 UNJŌ 選乘 „ 1691.
 SHŪJŌ 就乘 „ 1744.
 YETSUJŌ 悅乘 „ 1708.
 KWANJŌ 寬乘 „ 1653.
 KWAJŌ 快乘 „ 1733.
 ICHJŌ 一乘 [Cat. Kodzukas 25.]
 INJŌ 殷乘 „ 1689. [Cat. Kodzukas 111.]
 RIJŪJŌ 隆乘 „ 1723.

At Yedo there was also the house of Gotō Seijo 後藤清乘. The 1st Seijo died in 1688. [Cat. Sword-guards 46.]

HAGI 萩. The principal town of the province of Nagato, known for its crackled *faïence* known as Hagi-yaki, and also as Matsumoto-yaki 松本焼.

HAKUDŌ 白道. A skilful sculptor of netsukés about the year 1800. [Netsukés 21.]

HAMANO 濱野. The family name of a school of artists who produced chiefly sword-mounts: the founder and greatest of the name Shōzui 政随, about the beginning of the 18th century. [Sword-guards 169; Kodzukas 45, 46.]

HANZAN 半山. Of the family Mochidzuki 望月. An artist in lac celebrated for his incrustations; the chief pupil of Ritsuō. He worked in the 18th century. [Cat. Inros 53, 58, 66; Lac 10, 40, 71.]

HARUAKI 春明. An artist-maker of sword-mounts in the early part of the 19th century, 1800-25. [Cat. Sword-mounts, 62.]

HARUCHIKA 春親. Metal-worker; beginning of the 19th century. [Cat. Kodzukas 52, 53.]

HARUKADZU 春一. Metal-worker, about A.D. 1800. [Cat. Kodzukas 50, 81.]

HASÉGAWA HARUSADA 長谷川晴定. Artist in bronze; end of 18th century. [Cat. Bronzes 49.]

HASÉGAWA SHIGÉYOSHI 長谷川重美. An artist in lac, of very delicate execution. He has produced some very fine inros. 18th century. [Cat. Inros 62, 100, 123, 152.]

HIDÉMASA 秀正. An accomplished sculptor of netsukés of the 18th century. [Cat. Netsukés 33, 203.]

HIDÉTOMO 秀知. A ceramic artist of Takatori. He executed small figures in hard pottery during the 17th century.

HIRATA 平田. The name of the family who produced translucent enamels from the beginning of the 17th century. Their works are rare and for the most part of small size. [Cat. Enamel Guards 204.]

The most celebrated are:—

HIRATA DŌNIN 平田道仁. The first founder of the house about the year 1700.

HIRATA NARUYUKI 平田就行 (the fifth of the family), who died in 1770. [Cat. Kodzukas 105.]

HIRATO or HIRADO 平戸. A city in the province of Hizen. Under the name of Hirato-yaki is known the porcelain of milky white texture, with very fine glaze and a delicate blue, which remain in the kiln established by Prince Matsura. This kiln was founded about the year 1751, and its early work, down to the end of the 18th century, has produced white and blue and white porcelain of the most exquisite quality, including white and coloured porcelain sprays of flowers and porcelain figures of animals, fish and statuettes, of admirable quality, and which largely inspired the factories of Dresden and subsequently of France and England. [Cat. Porcelain and Pottery 12, 28, 66, 71, 75, 82, 83, 98, 100, 131.]

HIROHISA 弘久. Metal-chaser of the 18th century. [Cat. Sword-guards, 184.]

HIROMICHI 弘道. Artist in lac of the 18th century. [Cat. Inros 152.]

HIROSHIMA 廣嶋. The chief town of the province of Aki, celebrated for its repoussé bronzes. [Cat. Bronzes 20.]

HIROYOSHI 弘蘆. A skilful metal-worker of Yédo, born in 1810 and died in 1835. [Cat. Swords No. 7.]

HŌITSU 抱一. A celebrated painter born in 1760 and died in 1827, of the school of Korin, which he revived. He was the son of Prince Sakai, but left the aristocratic world to devote himself to art. [Some fine specimens are in this collection.] [Cat. Kakemonos 43, 44, 46.]

HONNAMI 本阿弥. The family name of Kōyetsu. (See Kōyetsu.)

HŌSHŌSAI 寶松齋. Lacquerer of saké-cups of the 18th century. [Saké-cups 24.]

HOSONO SŌZAYEMON 細野惣左衛門. A remarkable artist in metal; his most characteristic and valued works are in flat-relief, with incised outlines, delicately drawn landscapes, and numerous minute figures (the 36 poets, etc.); commencement of the 19th century. [Cat. Kodzukas 83, 84, 85.]

HŌUNSAI 寶雲齋. A lacquerer of the 18th century, who produced fine combs in lac. [Cat. Series of Combs in lac 265.]

HŌZUI 保隨. A skilled artist in metal of the school of Hamano about 1800. [Cat. Sword-guards 168.]

IKKIN 一琴. A chaser in metals, and a pupil of Goto Ichijo. He has produced works as delicate as those of Ichijo himself. Commencement of 19th century.

IMADO 今戸. The eastern suburb of Yedo, where were produced artistic *faience* and porcelain. (See lecture.) [Cat. Porcelain and Pottery, 165.]

IMARI 今里. The commercial centre of the province of Hizen. (See lecture.) Under the name of Imari-ware or Imari-yaki are specially classified the porcelain made and decorated at Arita 有田, which began and quickly flourished after the middle of the 17th century, and was especially manufactured for and exported to Europe, by Royal permission, through the Dutch monopolists.

- This is the ware well known in Europe as "old Japan china," forming the bulk of European collections (at Dresden, etc.), but never much esteemed in Japan. These huge vases and garnitures, dishes, etc., were of European use, and of an uniform series of patterns to suit that market. Other kinds of fine porcelain made by Kakiyémon and others at Imari were made for the daimios and to please the Japanese taste, but not sent to Europe. The kind and number of pieces which might be exported were strictly regulated. [Cat. Porcelain and Pottery 14, 16, 55, 61, 79, 96, 117, 123, 171, 178.]
- INOÜYÉ RIÖSAI 井上 良齋. A skilled ceramist of Tokio, still working. [Cat. Porcelain and Pottery 22.]
- IMBÉ 伊 部. A city of Bizen, seat of its ancient potteries, which produced fine decorative brown and blue stone-ware. [Cat. Porcelain and Pottery 48.]
- IPPACHI 一 八. A sculptor of netsukés of the 18th century. [Netsukés 81.]
- IPPÖSAI 一 峯 齋. An artist in lac, very skilful in producing the difficult and fine smooth (polished) lac. 18th and 19th century. A superb Canteen in the collection. [Cat. Lac 58; Saké-cups 21.]
- ISSAI 一 齋. A clever sculptor of netsukés in the 18th century. [Cat. Netsukés 132.]
- ITTAN 一 旦. A good sculptor of netsukés in the 18th century. [Cat. Netsukés 86, 133.]
- ITTEN 一 点. A sculptor of some good netsukés at the beginning of the 19th century. [Cat. Netsukés 61.]
- IWAKURA 岩 倉. A suburb of Kioto famous for its pottery. [Cat. Porcelain and Pottery 78.]
- JIKKIÖKU 十 旭. A highly-skilled artist in lac (chiefly inros) of the School of Ritsudō. 18th century. [Cat. Inros 55.]
- JIKKÖSAI 實 光 齋. A good sculptor of netsukés in the 18th century. [Cat. Netsukés 116.]
- JOCHIKU 如 竹. A metal-worker of talent and of an independent school. [Cat. Sword-guards 171.]
- JOHANA 城 端. (A word sometimes erroneously written Jogahana.) The name of a city in the province of Yetchū, where lacs were in ancient time produced of the colour known as Johāna-makiyé. [Cat. Lac 169.]
- JÖI 乗 意. A great master of metal-work of the school of Nara, and especially eminent for his low reliefs. His work is full of imagination and very living. He died in 1761. [Cat. Kodzukas 40, 42: Sword-guards 116.]
- JÖKA or JÖKASAI 常 嘉 齋. A lacquerer of talent. 17th and 18th century. [Cat. Inros 106.] *Subscribed to letter part of 18th century.*
- JÖMI 紹 美. A bronzist of Kioto, very skilful and remarkable for the beautiful patina which he is able to give to his bronze. He is still living. [Cat. Bronzes 11.]
- JÖSEI 上 清. A sculptor of netsukés of the 18th century. [Cat. Netsukés 15.]
- JUGIÖKU 壽 玉. A sculptor of netsukés. 18th century. [Cat. Netsukés 108.]
- JUZUI 壽 隨. A metal-worker of the school of Hamano. 18th century. [Cat. Kodzukas 108.]
- KABUN 嘉 文. Chaser of sword-mounts, about A.D. 1800. [Cat. Kodzukas 91.]

- KADZUMASA 一正.** A very skilful sculptor of netsukés in the 18th century. [Cat. Netsukés 135.]
- KADZUNOBU 一信.** A chaser in metal of the end of the 18th century.
- KAGÉTOSHI 景利.** Sculptor of netsukés. 18th century. [Cat. Netsukés 62.]
- KAJIKAWA 梶川.** The family name of a very celebrated artist in lac, attached to the court at Yedo. The first of the name, Kūjiro 久次郎, was a master who produced the most remarkable works in the 17th century. His successors have produced very fine work, down to the end of the 18th century. There are in this collection a rich series of the lacs of the first Kajikawa and his successors. [Cat. Netsukés and smaller objects in lac 246, 248; Inros 88, 94, 135, 138; larger objects in lac 14, 17.]
- KAKIYÉMON 柿右衛門.** A ceramic artist of Hizen of the highest skill, who at first produced artistic figures in terra-cotta, and in 1647 made himself illustrious in the history of porcelain by making for the first time in Japan porcelain decorated in colours other than blue and white. The authentic work of Kakiyemon is very rare, and of the highest celebrity. He made an epoch in the art of porcelain making. His finest work is illustrated in the collection by such pieces as the unrivalled figure No. 141 and the bowl No. 17 in the catalogue. [Cat. Porcelain and Pottery 17, 141.]
- KAMAKURA 鎌倉.** A celebrated city which was formerly the seat of the Shogun Yoritomo (1189). This was the golden age and the chief seat of the fine arts of Japan in this historic period, and the name is used as a generic term to class its products, such as "the lacs of Kamakura-Jidai," etc.
- KAMAKURA-BORI 鎌倉彫.** A special kind of incised and lacquered objects in wood which were made at Kamakura from the 12th century.
- KAMAKURA-NURI 鎌倉塗.** Red lac of this period; the black under-colour may be seen where the parts are worn.
- KAMÉ-JO 龜女.** A skilful female artist in bronze, whose quails were particularly well modelled. End of the 18th century.
- KAMÉYAMA 龜山.** The name of a kiln producing porcelain of a deep blue and white, its finest product; situated near Nagasaki. Old Kameyama is quite equal to the finest old Nankin. [Cat. Porcelain and Pottery 6, 69, 84, 115, 140.]
- KANÉIYÉ 金家.** A celebrated iron-worker and maker of sword-guards living towards the end of the 15th century. His chasing was delicate work in low relief and of somewhat archaic style. He is considered as the creator of artistic sword-guards, the work prior to his time having been but little decorated or chased. There is a Kanéiye the Second, whose work is incrustated with copper, and is as much esteemed as that of his predecessor. This collection is very rich in specimens of both masters, which are very rare and insufficiently known in Europe. They are of high artistic merit, and especially of great value in the history of Japanese art. [Cat. Sword-guards 69, 70, 71, 73.]
- KANSUI 閑水.** A sculptor of netsukés. 19th century. [Netsukés 136.]
- KATSUBUMI 勝文.** A chaser of metals. 18th century. [Cat. Kodzukas 114.]
- KAWAJI 川路.** The family name of makers of sword-guards of great reputation in Hagi 萩, in the province of Nagato. The guards of Kawaji are generally in iron.

- KENZAN 乾山. An artist and potter of great fame, born at Kioto in 1663, and died at Yedo in 1743. He was the younger brother of Ogata Kōrin. His *faience* is of two kinds, that which is very firmly baked, and that which he made at Yedo, which is of tender paste. Kenzan was an original genius, who introduced freehand decoration in colour into ceramics, and has earned thereby deathless fame. He was a brilliant and original mind, and his influence on Japanese, and hence subsequently on European ceramics, has been of supreme importance. Most of his works are signed, and they are of high historic as well as artistic value. [Cat. Inros 47, 48; Lac 30; Porcelain and Pottery 142-47, 149-59, 161, 162; Kakemonos 29.]
- KENYA 乾也. MIURA 三浦. An artist of Yedo, still living at an advanced age. A *faïencier* as well as worker in lac; the last successor of Ritsu-wō, with whose work the best pieces of Kenya may compare. He frequently like Ritsu-wō combines *faience* with lac, in the most original and effective manner. [Cat. Lac 32, 165.]
- KIGIOKU 其玉. A sculptor of netsukés of the 18th century.
- KIKKŌ 吉向. A maker of *faience* in Osaka, 19th century.
- KINAI 記内. A metal-worker and chaser of swords of great talent; a celebrated artist of the 17th century, of whose work there are many examples in this collection. They are rare. Every one of Kinai's works is a masterpiece. His *atelier* was at Yedo, but he always signed "Kinai, a resident of Yechizen 越前住." [Cat. Sword-guards 40-45.]
- KINKŌZAN 錦光山. The name of a kiln at Kioto. The factory has existed since the 17th century, and formerly produced for the Japanese blue-enamelled ware on a hard stone base of great perfection and beauty. It makes now the most ordinary wares for exportation. [Cat. Porcelain, and Pottery 175.]
- KIŌJŌ 共常. A sculptor of netsuké masks in the 17th century. [Cat. Netsukés 11.]
- KIŌZAN 曉山. A *faïencier* of Kioto in the 18th century. His successors employ the same signature. [Cat. Porcelain and Pottery 4.]
- KISHŪ-YAKI 紀州焼. *Faience* made in the province of Kii. [Cat. Porcelain and Pottery 108.]
- KAÏ-RAKU-YEN 階樂園. The mark of the artistic *faience* belonging to the prince of Kishū. This kiln was established by the prince of Kishū about 1830, under the direction of Yeiraku.
- KISSEN 橘川. A chaser in metals (sword-mounts) about 1830. [Cat. Kodzukas 96.]
- KIYOFUSA 清房. A chaser of guards of the 16th century. [Cat. Sword-guards 136.]
- KIYOMIDZU 清水. The name of a quarter of Kioto celebrated for its temple and for its potteries, of which the products bear this mark. [Cat. Porcelain and Pottery 63.]
- KIYOMIDZU-YAKI 清水焼. The mark of the *porcelain* especially of the kilns of Kiyo-mizu. [Cat. Porcelain and Pottery 103.]
- KOĀMI 辛阿彌 NAGATAKA 長孝. An artist in lac of the 17th century of great finesse and in a colour of gold peculiar to himself. His works are of the

highest order, and are rare. The Suzuribako No. 190 in this collection is a singularly fine specimen, and one of the very few in Europe. Successors of Nagataka signed this illustrious name to many objects of very secondary quality. [Cat. Inros 147.]

KOGETSU 湖月. A sculptor of netsukés in the 18th century. [Cat. Netsukés 164.]

KŌGIOKU 光玉. A lacquerer of the 18th century. [Cat. Netsukés 57.]

KŌGIOKUSAI 光玉齋. A sculptor of netsukés of the end of the 18th century. [Cat. Netsukés 235.]

KOKEI 虎溪. A sculptor of netsukés of the 18th century. A very skilful artist and whose work was very delicate. [Cat. Netsukés 67, 76, 82, 119.]

KOMA 古満. The name of a most celebrated family of lacquerers of Yédo. The house of Koma is the most ancient. It was the court purveyor already in the 15th century of the celebrated Shogun Higashiyama Yoshimasa. In the 17th century Koma Kiuhaku 休伯, whose works will be found in this collection, was summoned to Yedo, and was the rival of Kajikawa and of Shunsho of Kioto. [Cat. Inros 103, 110, 126; Lacs 13, 65, 73, 81; Saké-cups 1-3, 31.]

KONJU 昆壽. A metal-worker of talent and pupil of Iwamoto Koukwan. End of the 18th century. [Cat. Kodzukas 88.]

KONKWAN 昆寛, IWAMOTO 岩本. An artistic chaser in metals of Yedo, born in 1743 and died in 1800. He was of the school of Yokoya, but of high skill and peculiar imaginative power. He may be compared to the lac-artist Yoyusai. [Cat. Swords 23.]

KORAKUSAI 古樂齋. A sculptor of netsukés in the 18th century.

KOREN 香蓮. A lady artist of Tokio, working in dark terra-cotta in a totally new style. Her works are full of intelligence and charm. Some very characteristic specimens in this collection are highly original and of rare merit. [Cat. Porcelain and Pottery 20.]

KŌRIN 光琳, OGATA 尾形. One of the greatest artistic geniuses in the history of Japan, one who created a new school, which has profoundly influenced his contemporaries and successors. His paintings are masterpieces of the impressionist type, which he formed. In lac, as in painting, he created a new and bold style, using a peculiar tone of gold, and bold incrustations in lead and mother-of-pearl. His younger brother, who was greatly influenced by him, was the celebrated Kenzan, the illustrious creator of a school of free hand decoration in coloured pottery. His earliest work was minute and realistic, as may be seen in the beautiful Suzuribako by him No. 16; his later work is original and boldly impressionist. Its audacity may easily pass for roughness and want of finish to careless and untrained eyes, but his work will be found on examination by the artistic to be masterly in its grand simplicity and powerful effect. "The work of Kōrin," says an eminent Japanese critic, "is not an art, it is a phenomenon. He is not an artist only, but a genius." His authentic work is as rare as it is highly esteemed. The series of Suzuribako (Daimio writing-boxes), inros (medicine-cases) and other lac by Kōrin in this collection have been sought out from all sources, and are probably unequalled in any collection. [Cat. Lacs 2, 3, 6, 7, 8, 16, 31; Inros 32, 33, 34, 36, 40, 41; Porcelain and Pottery 160; Kakemonos 26, 27, 28.]

- KOSAN 古山. A sculptor of netsukés in the Chinese style. [The Netsuké No. 175 in the Catalogue is dated 1845.]
- KŌYETSU 光悦, HONNAMI 本阿彌. A poet, calligraphist, lacquerer and ceramist of Kioto, born in 1556 and died in 1637. His work gave the first inspiration to Kōrin and to Sōyetsu. (Kōrin is sometimes erroneously stated to have been taught by him.) His masterly work is of the greatest rarity. As an authentic piece in Europe I know only the admirable Suzuribako signed by him in this collection. [Cat. Inros 24, 27; Lacs 1.] (This piece was presented by Mr. Wakai, of Tokio.)
- KŌZUI 弘随. A chaser of the school of Hamano. End of the 18th century [Cat. Kodzukas.]
- KUANSAI 寛哉. A lacquerer of the family of Koma. A highly esteemed artist of the end of the 18th century. [Cat. Series of Combs in lac 268.]
- KUARAKUSAI 和樂齋. A chaser of the school of Hamano at the end of the 18th century.
- KUARAKUSAI. A sculptor whose original incrustations are of great merit; 18th century. [Cat. Sculpture in Wood 13.]
- KUNICHIKA 國親. A chaser of the school of Hamano; latter part of the 18th century.
- KUTANI 九谷. A small city of the province of Kaga, celebrated for its porcelain. The first kiln was founded by Goto Saichiro 後藤才一郎, who made at first terra cottas, which are chef-d'œuvres of sculpture, then porcelain. At the end of the 17th century. The painter Morikagé 守景 decorated in green and yellow; a style which was continued up to the beginning of this century (and which is again being imitated); when Yeiraku 永樂 introduced the red porcelain decorated with gold, called Kinrandé. At present a great number of factories produce this red and gold porcelain, known as Kaga, profusely decorated with figures, but without either the perfect quality of red or the purity and excellence of the gilding which distinguished the exquisite work of Yeiraku, whose original pieces are rare and highly esteemed. [Cat. Porcelain 10, 59, 76, 91, 92, 122, 124, 176.]
- KUZUI 矩随. A great artist in metal-work of the 18th century, and a pupil of Hamano Shozui. Died 1787. An accomplished sculptor also in wood and stone. His sixteen disciples of Buddha, sculptured in high relief in green marble, on the gates of the temple of Jento Kuji at Yédo, are much admired. [Cat. Kodzukas 26, 46.]
- KUZUI (the Second) 矩随. A pupil of the above, and who was allowed to take his name after his death. His works were already celebrated at the age of 15, and are always worthy of admiration. He lived long, being born in 1771 and died in 1852.
- MASAHIDÉ 正秀. A chaser of sabre-mounts of the 18th century. [Cat. Netsukés 105; Kodzukas 68.]
- MASAHIRO 正廣. A chaser of metal of the 17th century. [Cat. Sword-guards 157, 158.]
- MASAHISA 正久. A chaser of the 18th century. [Cat. Kodzukas 93.]
- MASAKATA 正方. An artist in sword-guards of Yédo. He decorated his guards

with studies of plants with much elegance and taste. As an iron chaser he ranks with Kinai. 17th century.

MASAKADZU 正一. A sculptor of netsukés, very skilful, in the 18th century. [Cat. Netsukés 28.]

MASAKUNI 正國. A chaser of metal. 17th century. [Cat. Sword-guards 55.]

MASAMICHI 正路. Metal chaser. 18th century. [Cat. Netsukés 66.]

MASAMORI 政守. A chaser in metal in the beginning of the 19th century, better known under his ordinary name, Hosono Sozayemon (which see).

MASANAO 正直. A sculptor of netsukés of great talent. His netsukés (like most of the finest of the old netsukés) are chiefly in wood, and are always highly esteemed and admired. [Cat. Netsukés 93, 121, 202; Swords 18.]

MASASADA 正定. A chaser of sword-guards of the city of Hagi. 17th century. [Cat. Sword-guards 52.]

MASATOMO 正友. A sculptor of netsukés. 18th century. [Cat. Netsukés 56.]

MASATOSHI 正利. A chaser of sword-guards of Yédo. 18th century. [Cat. Sword-guards, 176.]

MASATOYO 正豊. A sword-guard maker towards the end of the 17th century in Yédo. He produced some remarkably fine iron guards. [Cat. Sword-guards 48.]

MASATSUGU 正次. Netsuké maker. End of 18th century. [Cat. Swords 29.]

MASATSUNÉ 政常. An artist in metal of Yédo; born 1760 and died 1828. His family name was Ishiguro 石黒. He worked principally in shakudo, with as much nobility of style as is seen in the works of the Gotos. [Cat. Sword-guards 165.]

MASAYOSHI 政美. A very skilful lacquerer and maker of inros of the 18th century.

MASAYOSHI 正吉. A sword-guard maker of Yédo in the 17th century. [Cat. Sword-guards 49, 187.]

MASAYOSHI 政美. A chaser in metal of the atelier of Ishiguro towards the latter part of the 18th century; very fine work. [Cat. Kodzukas 48.]

MASAYOSHI 政盛. A chaser of the school of Iwama 岩間, towards the end of the 18th century.

MASAYUKI 正之. A chaser of Yédo; very skilful. 17th century. [Cat. Sword-guards 101.]

MASAYUKI 正之. A sculptor of netsukés, in wood, of the 18th century. [Cat. Netsukés 166.]

MATAHEI 又平. A painter of the highest celebrity, and founder of a school known as the Ukiyo School, 浄世 *i.e.* 'the world' or 'life.' He was brought up in the Iwasa family and called himself by that name. He was born in 1578, and died about 1650. His works, which are studies of the life and manners of the time, created a profound impression and a new school. In composition, design, colouring, detail of invention, and artistic ensemble, and in naturalistic *vraisemblance*, they have the impress of an original and artistic personality. His works are very rare. [Cat. Sculpture in Wood 15; Kakemonos 20.]

- MATSUKAWA SHŌZAN 松川正山. A lacquerer at the commencement of this century. [Cat. Saké-cups 30.]
- MATSUMOTO 松本. See Hagi.
- MIKAWACHI 三河内. A city in the province of Hizen, in which was situated the porcelain kilns of the Hirato atelier, founded and exclusively supported by Prince Matsura and his successors from 1600 to 1867. Its products were admirable.
- MINKO 珉江. A sculptor of netsukés, highly esteemed for the fine character of his work. 18th century. [Cat. Netsukés 74, 77, 126, 127.]
- MINO-YAKI 美濃焼. The mark of the porcelain of the province of Mino, in the centre of Japan. It is of a delicate and tender blue on white, the designs beautifully drawn. These kilns were established about 1800. Their earlier products destined for the daimios were of high artistic merit. [Cat. Porcelain and Pottery 97.]
- MIŌCHIN 明珍. The greatest name in the history of armour and of artistic iron forging, repoussé and chased iron work in the art history of Japan. According to tradition this family dates back to Takne-no-uchi no Sukuné, who took part in the expedition to the Corea in the year 200 B.C. The artistic fame of the Miōchin family begins authentically with Miōchin Munésuké in the 12th century. The chronological list terminating at the commencement of the 18th century gives the names of 26 successors of Munésuké. Among them I particularize here only
- MIŌCHIN MUNÉFUSA 宗房. Of the 17th century, who produced artistic works in iron of surprising character. [Cat. Iron-work 7, 12.]
- MIŌCHIN MUNÉHARU 宗治. Of the 14th century. [Cat. Sword-guards 35; Iron-work 3.]
- MIŌCHIN MUNÉKAZU 宗一. Of the 14th century. [Cat. Iron-work 4.]
- MIŌCHIN MUNÉTOMO 宗友. Of the 17th century. [Cat. Sword-guards 26a.]
- The work of the Miōchins deserves and requires a monograph, but the specimens and materials are rare. A good deal of their work was not signed. [Cat. Iron-work 8, 9, 11, 13.] [See the suit of armour in this collection, a Miōchin work of the 12th to 13th century of the highest order, both for difficulties overcome and for artistic merit.]
- MITSUHIRO 光廣. A guard-chaser of the province of Hizen. He executed very complicated designs, such as the 'thousand apes,' with talent. His son used the same signature at the end of the 18th century, but the work is not equal to that of the father.
- MITSUOKI 光興. A chaser in metal of Kioto, whose compositions are delicate and poetic. He went to Yedo about the year 1800. Most of his works are from his own designs. [Cat. Sword-guards 188, Kodzukas 66.]
- MITSUTADA 光忠. A sculptor of netsukés of the 18th century. [Cat. Netsukés 182.]
- MITSUTOSHI 光壽. A lacquerer of inros. Latter part of the 18th century. [Cat. Inros 109.]
- MIWA 三輪. A celebrated family of sculptors of netsukés in the 18th century. [Cat. Netsukés 48, 58, 154.]

- MIZOKO 御菩薩.** A suburb of Kioto celebrated for its faience since the 17th century.
- MOMOKAWA 桃川.** Inro maker about the year 1800. [Saké-cups 9.]
- MIORICHIKA 守親.** A metal-chaser of the school of Yasuchika. End of 18th century. [Cat. Kodzukas 54.]
- MORIKUNI 守國.** A chaser of the 18th century. [Cat. Sword-guards 197.]
- MORONOBU 師宣.** A celebrated painter of the Ukiyo school, and creator of the Hishikawa 菱川 school at the end of the 17th century.
- MOTOÄTSU 元孚.** A chaser of Yedo of the 18th century; he worked skilfully in the style of Joi. [Cat. Kodzukas 79.]
- MOTOHIRO 元廣.** A chaser of the 18th century. [Cat. Kodzukas 69.]
- NABÉSHIMA 鍋嶋.** The family name of the Prince of Hizen, which serves to designate the porcelain of Okoji, of which the kilns were supported by and belonged to Prince Nabéshima. This atelier was founded in 1720. The porcelain of Nabeshima is so brilliantly enamelled that it has all the appearance of having been quite recently made. This porcelain has never entered into commerce, and is as rare as it is beautiful. [Cat. Porcelain and Pottery 67, 80, 109, 119.]
- NAGAÄKI 長秋.** A chaser of the 18th century. [Cat. Sword-guards 109.]
- NAGATA YÜJI 長田友治.** A very skilful lacquerer of Kioto of the 17th century. [Cat. Lacs 70.]
- NAGATO 長門.** The name of a province, frequently found on sword-guards, chiefly in iron, by reason of the numerous workers in metal who lived there.
- NAGATSUNÉ 長常.** A chaser of Kioto; died in 1786. This work is of the school of Somin and of Yasuchika. [Cat. Kodzukas 58, 59, 60, 63, 64, 65; Bronzes 18.]
- NAOMITSU 直光.** A chaser of the school of Yanagawa 柳川, highly esteemed. He was born in Yedo in 1733, and died in 1808. [Cat. Kodzukas 89.]
- NAOSHIGÉ 直茂.** Netsuké maker; end of 18th century. [Cat. Netsukés 123.]
- NARA 奈良.** A celebrated city of Yamato, and the capital of Japan until the year 794. In this city are still preserved the ancient art-treasures of Japan. Nara was the Athens of Japan.
- NARA 奈良.** A name adopted by a series of artists in metal who belonged in succession to the famous ateliers of Nara. The school of Nara is a revolutionary school, marked by great freedom and originality of design: it was a reaction against the academic school of Goto. In the latter part of the 17th century and in the course of the 18th century the school of Nara produced some great masters in artistic metal work (especially sword-guards and kodzukas. Of these must be particularised: Nara Toshinaga 利壽; Nara Yasuchika 安親; Nara Joï, 乗意; Hamano Shōzui 政随 [Cat. Nos.] [Cat. Sword-guards, 137, 143, 145, 161.]
- NATSUÖ 夏雄.** An artist in metal-work of great talent, who still survives (Master of the Mint)? [Cat. Sword-guards 190; Kodzukas 101, 102.]
- NINSEI 仁清.** The great potter and ceramist of Japan. He founded the school of decoration known as "Ninsei" ware, and as old Awata. He was an accomplished artist. His decoration is chiefly of plants, flowers, etc.,

- in blue and green enamels on a fawn-coloured crackle base. He created the kilns of Kioto. His work is exquisite. It is much vulgarised by commercial modern imitations. The fine old pieces signed by Ninsei (and authentic) are worth their weight in gold, here and in Japan. His signature is unfortunately now frequently forged. True old pieces are "signed all over." [Cat. Porcelain and Pottery 25, 72, 134, 162*a*, 167.]
- NOBUÏYÉ 信家**. A great armourer of the 16th century who also executed fine sword-guards in iron. [Cat. Sword-guards 72, 80; Iron-work 5.]
- NOMURA MASAHIÉ 野村正秀**. Metal-chaser, end of 18th century. [Cat. Kodzukas 67.]
- NORIKADZU 法一**. Sculptor of netsukés; very skilful. Commencement of 19th century. [Cat. Netsukés 193.]
- ODO-YAKI 尾戸焼**. Faience made at Odo in the province of Poso. Its enamel is more milky than that of Kioto. The kilns were established in the 17th century by Shohaku, a pupil of Ninsei. [Cat. Porcelain and Pottery 60.]
- OKIHISA 興久**. Chaser of the 18th century. [Cat. Kodzukas 92.]
- OKOCHI or OKAWACHI 大河内**. See Nabéshima.
- OMURO 小室焼**. The mark of the faience produced at Omuro (Kioto). It is finer and more artistic than the Awata faience (Awata-yaki), of the same or later periods, with which, however, it is commonly confounded. Ninsei worked chiefly at Omuro. [Cat. Porcelain and Pottery 15, 53, 102.]
- ORIBÉ 織部焼**. The mark of a faience produced at Oribé, brilliantly and often tastefully decorated with colours in which a rather strong green predominates. [Cat. Porcelain and Pottery 64, 94.]
- RAKU-YAKI 樂焼**. The mark of a hard pottery (grès), rarely decorated, otherwise than with a coating of monochrome or polychrome enamel of great force and subtlety of colour, black and in various tones of red, brown, etc., made by Choyu 長祐, a potter of Kioto in the 16th century, and by his successors. Chiefly tea-bowls, and jars, perfume boxes, etc. The passion of the Japanese for these original and subtly coloured works was such that fine specimens from eminent masters, and of traditional age, fetched enormous prices, sometimes several hundred pounds for a single piece. They were employed at the "tea-ceremonies," kept in silken covers and hard wood cases, and only produced to be discussed and admired at these high ceremonial occasions. [For an account of the tea-ceremonies of the old Japanese see the Introduction to Mr. Franks' admirable catalogue of the Japanese pottery at the South Kensington Museum.] [Cat. Porcelain and Pottery 70, 106, 121.]
- RANICHI 蘭一**. Netsuké maker, 18th century. [Cat. No. 49.]
- RANSÉKI 蘭石**. Netsuké maker, 19th century.
- RANSEN 蘭川**. Netsuké maker of skill in the eighteenth century. [Cat. Netsukés 68.]
- RANTEI 蘭亭**. Netsuké maker, 18th century.
- RIÔMIN 陵民**. A skilful sculptor of this century. [Cat. Netsukés 128.]
- RITSU-WÔ 笠翁**. An artist of Yedo, born in 1663, and died in 1747. Ritsu-wô was accomplished and celebrated alike as a lacquerer, ceramist, painter, and

sculptor. All his works are stamped with his peculiar and original genius, and he founded schools which have since been continued by eminent successors in each. This collection is rich in specimens of all his various achievements. He ranks as a phenomenal genius in the history of Japanese art, with Kōyetsu, Kōrin, Kenzan. Among his most eminent successors were Hanzan, Hōitsu and Kenya. [Cat. Inros 49, 341; Sculpture 1, 2, 4; Porcelain 36, 116a; Kakemonos 30.]

RIUKEI 龍珪. A sculptor of netsukés, 19th century. [Cat. Netsukés 118.]

RIUSHO 龍生. A sculptor of netsukés about 1800. [Cat. Netsukés 36.]

ROKUBÉI 六兵衛. A faience artist of Kioto of much bizarre originality. End of 18th and beginning of 19th century. [Cat. Porcelain and Pottery 68]

SANDA 三田. A city of the province of Setsu, where has been made since the 17th century the delicate celadon which is known as Sanda-ware (Sanda-yaki). The fine old Sanda celadon is quite equal to the finest old Chinese in brilliancy of enamel and more delicate in its tones. [Cat. Porcelain and Pottery 130, 137.]

SARI 左里. A netsuké maker of the 18th century. [Cat. Netsukés 92.]

SATSUMA 薩摩. A province of Kiushiiū, and very celebrated for its products. The old ivory crackled faience of Satsuma is the most beautiful, delicate, and aristocratic of its ceramic products. Old Satsuma was the product of private princely kilns; its pipe-clay body is of extensive density; its ornamentation chaste and restrained. At this kiln of the Prince of Satsuma were also made a few pieces in monochrome enamel (manganese black and deep citron yellow, and *flambé*. They are of extreme rarity. The pieces were not sold but given as presents to the Court and to daimios). The most exquisitely decorated specimens of Satsuma were produced towards the latter part of the 18th century. Since 1850 the Satsuma kilns have been worked by commercial owners, and great quantities of highly decorated and elaborately gilded faience have been produced both at Satsuma and at Kioto for the European markets. Specimens of the fine old products of the factory of the Prince are exceedingly rare, and are notable for the perfection of the enamels, the restraint in decoration, and the evenness of the crackle. Cheap imitations abound, and have repeatedly been passed off on collectors as the genuine Old Satsuma. They have, however, when carefully examined, been found to contain no trace of the qualities so esteemed in the Old. [Cat. Porcelain and Pottery Nos. 29-35, 37, 38-44, 135, 163, 166, and compare for study this fine piece with its modern cover, carefully made to pair with the old, but instructive as showing the inferior enamels and cheap "gold" of the modern ware (a mixture of German metal now chiefly used in Japan in "gilding," as in Europe).]

SEIMIN 整珉. One of the celebrated triad of artists in bronze of the commencement of the 19th century, Seimin, Tōun, and Jōi, whose works reached the highest point of excellence, and are now incessantly repeated in casts. Their bronzes, so delicate and spirited in design, of such fine execution and beautiful patina, were exclusively executed in "cire perdue," every one therefore unique and having its own artistic character. Their works are as highly valued in Japan as in Europe, and are very difficult to obtain. Mechanical copies with

forged signatures have recently been introduced into the market to meet the European demand. [Cat. Bronzes 9, 12, 16a, 44, 51.]

SEIZAN 晴山. A netsuké maker of the end of the 19th century.

SENJUSAI 千壽齋. A lacquerer of the end of the 18th century.

SENREISAI 千齡齋. A lacquerer of the 17th century. [Cat. Series of Combs 263.]

SÉTO 瀬戸. A city of the province of Owari, celebrated since ancient times for its ceramic productions. The artistic pottery of Séto became famous in the time of Toshiro, under the reign of the Emperor Gohorikawa (1222-1232). The blue and white porcelain known as Seto-ware is of quite recent origin. It was about 1800 that its manufacture was commenced, and it has since attained great commercial extension. Seto-ware was sometimes used as a generic name for all sorts of ceramic ware. [Cat. Porcelain and Pottery 51, 65, 95, 99, 105, 110, 129.]

SHIBAYAMA 芝山. A family name, which subsequently, however, has been employed to designate the modern ivory-work, encrusted with mother-of-pearl, coral, and hardstone, in which the Japanese of to-day show great skill, and which is largely exported to Europe. [Cat. Netsukés 39, 184; Series of Combs 272.]

SHIGARAKI 信樂. The name of a hard artistic pottery of archaic character made at Nagano, in the province of Omi. It is one of the earliest ceramic art products of old Japan. The factory existed at the end of the 13th century. [Cat. Porcelain and Pottery 138.]

SHIGÉYOSHI 重美. A lacquerer of talent; end of 18th century. [Cat. Inros 133.]

SHINZUI 信隨. An artistic metal-worker of Yedo, and the pupil of Iwama Masayoshi 岩間政盧. Born in 1789 and died 1842. [Cat. Kodzukas 51.]

SHOGIOKU 正玉. A netsuké maker of end of the 18th century. [Cat. Netsukés 134.]

SHŌMI KOHĒI 鹽見小兵衛. An artist in lac of Kioto at the end of the 17th century, who produced especially the polished lac, with designs pictorially worked on its substance and with perfectly smooth surface. A lacquerer of extraordinary talent. These flat polished lacs are very inadequately appreciated in England. They constitute perhaps the most exquisite and certainly the most difficult varieties. But the pictorial designs are worked in the layers of a black lac; they are very delicate and talented, and are not loaded with raised gold. Hence they are more appreciated by the Japanese than by many of our European *dilettanti*. In France, however, and by the more skilled and studious collectors of lac here, the beauty and perfection of this "lac lavé" are appreciated. It is a work of infinite patience and artistic skill, but very modest in its utterance. Shōmi's lac is remarkable for the finish of the work and for the correctness of the drawing; the subtlety of colouring attained by working in successive layers of delicate colour and various coloured gold, which show through the transparent material as it hardens, are most remarkable. He signed always, Shōmi Masazané 鹽見政誠, which is sometimes read in error as Seisei or Masanari. His son Masakagé 政景 produced also very fine lacs, but mostly in minute and almost miniature style. [Cat. Inros 111-114; Lac 182.]

- SHOAMI 正阿弥. The name of an eminent maker of sword-guards (tsubas), which was, however, signed since he founded the atelier in the 15th century by numerous artists of his school who succeeded him. [Cat. Sword-guards 65.]
- SHOFŪTEI 松風亭. An able potter of Kiyomizu, at Kioto; 19th century. [Cat. Porcelain and Pottery 24.]
- SHOKWASAI 松花齋. A lacquerer of the 19th century.
- SHOMOSAI 松茂齋. A lacquerer; about 1800. [Cat. Saké-cups 26.]
- + SHOZUI 誠隨. An eminent artist in metal and great chaser of Yedo. Born 1697; died 1769. A pupil of Nara Yoshinaga. Shozui had great facility of execution, and was daunted by no difficulty. The house of Hamano 濱野 became the greatest school of the 18th century. (See Lecture I.) [Cat. Swords 13; Kodzukas 56.]
- SHŪGETSU 舟月. A very skilful sculptor of Yedo of the present time.
- SHŪGIKUSAI 秀玉齋. A netsuké maker of the 19th century. [Cat. Netsukés 162.]
- SHŪMIN 秀珉. A netsuké maker of the 19th century.
- SHUNKEI-NURI 春慶塗. A special kind of lac introduced by Shunkei 春慶 about the year 1368. There are different varieties of lac of this species so designated.
- SHUNSHŌ 春正. A great artist in lac, at Kioto, in the 17th century. His family name is Yamamoto 山本. His work has always an aristocratic and artistic *cachet*. His polished lac, with designs worked in the substance (*lac poli*) is perfected. The gold of Shunshō is very powerful in tone. He founded a most famous atelier and was the favourite artist of the Shogun and of the great Daimios of his day, for whom alone he worked. His son produced some excellent work, the gold having a soft greenish tint, very agreeable to the eye. His successors continued to work in his style in the city of Nagoya. [Cat. Inros 87, 107-109; Lacs 4, 15, 19, 29, 37, 38, 76, 124, 136, 154; Saké-cups 35-37.]
- SHU-WŌ 秀翁 A netsuké maker, 19th century. [Cat. Netsukés 51, 53.]
- SHŪRAKU 舟樂. Netsuké maker, 19th century. [Cat. Netsukés 137.]
- SHŪRAKU 秀樂. A very skilful metal-worker, of the 19th century.
- SHŪZAN 周山. A sculptor of netsukés, of the 18th century: his netsukés were chiefly carved on wood, and painted in a very characteristic style. Imitations are, however, still fabricated in Kioto and signed Shūzan: the authenticity of specimens should therefore be carefully determined. [Cat. Netsukés 17, 97, 104, 107.]
- SŌMA YAKI 相馬焼. Soma-pottery. Prince Soma caused pottery to be made in 1650 with the design of a horse galloping, drawn by Kano Naonobu 狩野尚信, and after that time the same kind of hard-stoneware pottery was continued at Nakamura 中村 and known as Soma-ware. [Cat. Porcelain and Pottery 11, 93, 179.]
- SŌMIN 宗珉. A great artist in metal-work (tsubas, etc.), of the family Yokoya 横谷 at Yedo, born 1670 and died 1733. He was a pupil of Sōyo 宗與 already celebrated at that date. But he rendered the name of Yokoya famous by his bold and original genius, which freed the art of chasing and

- engraving in metals from the predominant academic style of the Gotos, which by its classic formula naturally tended towards feebleness. The ateliers of Yokoya and Nara were revolutionary and original, and Sōmin was the leading spirit of the Yokoya style. There is in this collection a fine specimen of Sōmin's guards, which was omitted from the catalogue. [Cat. Kodzukas 30.]
- Sosen 祖仙 and 狙仙.** A painter springing from the Naturalistic School of Kioto, born at Osaka in 1747, died in 1821. All the world knows the celebrity of Sosen as a painter of monkeys, but he painted other animals as skilfully. Thus the dried fish (sketched with a few strokes of the brush) in the collection of Mr. Burty is a masterpiece: and so also the peacock in the collection of Mr. Dillon. "Sosen's monkeys" are, however, the admiration of all connoisseurs. Those signed Sosen 狙仙, with the character So 狙 (monkey), are frequently forgeries. They may often be distinguished at once as such by the excessive redness of the face, and the heavily drawn and poorly coloured hair; also by the roundness and bad drawing of the elbow joints. [Cat. Kakemonos 36-39.]
- Sosetsu 祖雪.** The son of Sosen, and a fine painter of similar subjects. His work, although inadequately appreciated, is often little inferior to his father's, and far superior to the innumerable forged copies of Sosen on which much admiration is apt to be lavished. [Cat. Saké-cups 4.]
- Sōsho 宗章.** A sculptor in ivory of this century. [Cat. Netsukés 64.]
- Sōten 宗典,** pronounced also Sōden or Munénori, was a metal-chaser of Kioto, 1700. His guards are in pierced and gilded iron, and he treated groups of historical personages in this style with remarkable talent. Singularly, he always signed at great length, and as follows: Niudo 入道, Soheishi 藥柄子, Sōten 宗典, residing at Hikoné 彦根住, in the province of Omi 江州. But his renown has been used as a cover by his pupils, and by the workers at Aidzu 會津, two hundred miles north of Kioto. Thus guards so signed will be found tolerably abundant, but differing very greatly in artistic merit. [Cat. Sword-guards 100, 154, 155.]
- Sōtetsu 宗哲.** A lacquerer of Kioto; pupil of Yoyetsu. 17th century.
- Sōyetsu 宗悦.** An artist in lac of the first rank: pupil of Kōyetsu. His family name is Tsuchida 土田. He lived to an advanced age: some of his pieces being signed by him in his 80th-82nd year. 17th century. [Cat. Inros 28, 29, 136.] * 85th year (WHS)
- Sunsai 寸齋.** A lacquerer of the 18th century. [Cat. Saké-cups 8.]
- Tadachika 忠親.** Netsuké maker. Early 19th century. [Cat. Netsukés 194.]
- Tadamitsu 忠光.** Netsuké maker. End of 18th century.
- Tadatoshi 忠利.** Sculptor in wood of remarkable talent. 18th century.
- Takamitsu 高光.** Very able lacquerer. 18th century. He signed also Tatzuki Kokio 田附工銭. [Cat. Inros 86.]
- Takatori 高取.** A city of the province of Chikuzen, known for its remarkable pottery, having a beautiful enamel, and dating from the 16th century. [Cat. Porcelain and Pottery 97, 111.]
- Takatsuné 孝恒.** A chaser in metal of the 18th century. [Cat. Kodzukas 86.]
- Takayuki 高行.** A chaser in metal of the 17th century. [Cat. Sword-guards 81.]

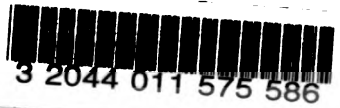
- TAKÉDA YASUKI 竹田 焔 助.** A chaser in metal of the 18th century. [Cat. Kodzukas 110.]
- TAMBA 丹 波.** Name of the province celebrated for its pottery, covered with richly coloured enamels (tea-jars, etc.). Their production dates from about 1560. [Cat. Porcelain and Pottery 26.]
- TANYU 探 幽.** A great painter of the Kano school, born 1602, died 1674. Perhaps the most notable impressionist of the school. A distinguished genius. [Cat. Kakemonos 23.]
- TANZAN 丹 山.** A potter of Kiyomidz, still living, who continues the traditions of the earlier masters, and is notable for fertility of invention, variety of design, elaborate detail, a great mastery of technique, and beauty of his glazes. Much of the best work of Tanzan has been lately disposed of in Europe, and his good signed pieces should be treasured for their rare artistic qualities. [Cat. Porcelain and Pottery 101.]
- TATSUKI 田 附.** The family name of an atelier of lacquerers, dating from the 18th century. [Cat. Inros 145.]
- TEICHŪ 貞 中.** A chaser of talent, about the year 1700 (Tsuba 117).
- TÉRAMI 寺 見.** The impressed mark of one of the best makers of the Old Bizen-ware. [Cat. Porcelain and Pottery 169.]
- TÉRUHIDÉ 英 秀.** A chaser of metals of Yedo: much admired as the leading artist of the house Omori 大 森, which sprang from the schools of Nara and Yokoya. He invented designs of waves in full movement, and incrustations of gold on shakudo imitating aventurine. Born in 1730 and died 1798. [Cat. Sword-guards 162 ; Kodzukas 87.]
- TÉRUMASA 英 昌.** Uncle and adoptive father of Téruhidé. Born at Yedo 1705, died 1772: pupil of Sōmin. He added to the reputation of the house of Omori, which was founded by Shigemitsu 重 光. Born 1693, died 1725.
- TOGETSU 都 月.** A netsuké maker. Early 19th century. [Cat. Netsukés 233.]
- TŌHO 東 浦.** Chaser in metals. End of 18th century. [Cat. Kodzukas 78.]
- TŌJU 桃 壽.** A lacquerer of the commencement of the 19th century, and pupil of Tôyo. [Cat. Inros 132.]
- TOKINAGA.** Chaser in metal of the 17th century. [Cat. Sword-guards 34.]
- TOKUSHUSAI 徳 秀 齋.** Chaser in metal and lacquerer of Saké-cups of the early part of the 19th century. [Cat. Saké-cups 26.]
- TŌMIN 東 岷.** A good netsuké maker of the 18th century. [Cat. Netsukés 109.]
- TOMOCHIKA 友 親.** An eminent netsuké maker of the 18th century. [Cat. Netsukés 43, 44, 101.]
- TOMOHISA 友 久.** Artist in metals. 18th century. [Cat. Sword-guards 110.]
- TOMOKATA 知 賢.** Artist in metals. End of 18th century. [Cat. Sword-guards 114.]
- TOMOMICHI 友 道.** Artist in metals. End of 18th century. [Cat. Sword-guards 193.]
- TOMONAGA 友 壽.** Artist in metals of Yedo, and son of Ichiriu Tomoyoshi 柳 友 善. Although aged, he still works at his art, and his work is excellent. [Cat. Kodzukas 95.]

- TOMONOBU 知信.** Someya 染谷, an artist in metals, of the commencement of the 19th century. He worked principally in coloured metals, and both in taste and execution his work is very delicate. [Cat. Sword-guards 50.]
- TOMOTADA 友忠.** One of the great artists in the sculpture of netsukés of the 18th century. His authentic work is always characteristic and fine. [Much imitated and forged.] [Cat. Netsukés 219.]
- TOMOTOSHI 友利.** A sculptor of the 18th century. [Cat. Netsukés 98.]
- TOMOTSUNÉ 知恒.** A skilful chaser of the commencement of the 19th century. [Cat. Kodzukas 75.]
- TOMOYASU 友安.** A metal-worker of the 18th century. [Cat. Kodzukas 104.]
- TOMOYOSHI 友善.** Founder of the house Tohiru. An artist in metal, in the service of the Tokugawa Prince of Mito, at the commencement of this century. [Cat. Sword-guards 159.]
- TORINSAI 桃枕齋.** A lacquerer of the commencement of the 19th century. [Cat. Saké-cups 14.]
- TOSHIHIDÉ 利秀.** Metal-worker and worker in lac. 18th century. [Cat. Inros 115; Sword-guards 97.]
- TOSHIMASA 利正.** Metal-worker. 17th century. [Cat. Sword-guards 47.]
- TOSHINAGA 利永.** Metal-worker of the school of Nara, of much talent and archaic character. He was the master of Yasuchika. 17th century. [Cat. Kodzukas 112.]
- TOSHINAGA 利壽.** Of the three great masters in metal of the school of Nara (the other two were Jōi and Yasuchika). Born at Yedo 1667, and died in 1736. His works are remarkable for their precision of line, power of expression, and attitude of the personages. He was also a sculptor in wood. The statue of Jizo at the Benkei-Bashi (Tokio) has a great reputation.
- TOSHINARI.** Chaser of the 17th century. [Cat. Sword-guards 118.]
- Tōū 東雨.** Artist name of Yasuchika.
- TōūN 渡雲.** The great bronzist of Yedo: the rival of Seimin in talent. Commencement of the 19th century. [Cat. Bronzes 3, 52.]
- Tōyō 桃葉.** A lacquerer of talent: famous for his inros. End of 18th century. [Cat. Series of Combs 267.]
- TOYOKADZU 豊一.** A very skilful sculptor of netsukés. 18th century. [Cat. Netsukés 35, 40.]
- Tōzui 董隨.** A chaser in metal of the school of Hamano, and pupil of Chokuzui. Early 19th century.
- TSUCHIDA SOYETSU 土田宗悦.** A great lacquerer of the 17th century. (See Soyetsu.)
- TSUCHIYA 土屋.** The true family name of Yasuchika.
- TSUNÉKAWA 常川.** A lacquerer of the commencement of the 18th century. [Cat. Inros 75.]
- TSUNÉMASA 常正.** An artist in metal of the school of Goto, of great talent, and who frequently emancipated himself from its traditions. 18th century.

- TSUNENAO 常直. A talented metal-worker of the 18th century. [Cat. Sword-guards 195; Kodzukas 71.]
- UMBOKU 雲卜. Netsuké maker. 18th century. [Cat. Netsukés 90.]
- UMÉTADA 埋忠. Great artist of the 16th century in sword-guards: his iron sword-guards show a mastery over surface and a skill in technique which are unrivalled. He is "the master of masters." His full name and signature are Umétada (or Métada) 埋忠 Shigéyoshi 重吉 Miōju 明壽. His successors bore the name of "Umétada," and signed it to works which are of very various merit. [Cat. Inros 51; Sword-guards 36, 84, 87, 90.]
- WADŌ 和道. A bronzist of eccentric taste. 18th century. [Cat. Bronzes 61.]
- WAKASA 若挾守. A sculptor of masks of great talent. 17th century. [Cat. Sculptures in wood 12.]
- YANAGAWA 柳川. Naomasa 直政. A chaser in metal, of great skill (at Yedo). His pupil Naomitsu 直光 was also very able. 18th century. [Cat. Kodzukas 113.]
- YANO KEITSŪ 矢野啓通. A good netsuké maker of 18th century. [Cat. Netsukés 1, 14.]
- YASUCHIKA 安親. One of the three great masters of the school of Nara. His *main d'œuvre* is superb, but his designs are notable for their originality and individual character. They have the flavour of the inventions of Korin. Born 1670, died 1744. [Six generations of successors appended the name Yasuchika to inferior work, and there are many imitations.] Cat. Inros 52; Sword-guards 131, 141, 152; Kodzukas 17, 31, 35, 37, 38.]
- YASUKUNI 保國. A metal-worker of the 18th century.
- YATSUSHIRO 八代. A city of the province of Higo, celebrated for its pottery, which is incrustated with designs in white clay. This ware has existed since the end of the 16th century. [It is still produced.] [Cat. Porcelain and Pottery 58, 85, 113.]
- YŌSEI 楊成. An artist in lac of the seventeenth century, renowned for his vermillion, red, and chased lac. His works are much valued. [Cat. Inros 67, 68.]
- YOSHIAKI 義明. A very skilful lacquerer of the 18th century. [Cat. Inros 81.]
- YOSHIHIDÉ 芳英. A very skilful chaser. End of 18th century. [Cat. Sword-guards 130, 175.]
- YOSHIOKA 吉岡. TADASTUGU 尹次. A chaser of the 19th century. [Cat. Kodzukas 80.]
- YOSHITSUGU 芳繼. A talented chaser of the 18th century. [Cat. Netsukés 12.]
- YŪSETSU 有節. A potter of Isé, who, in 1831, revived the production of Banko-ware, which had ceased since 1785.
- YŪRIN. A chaser of the end of the 18th century. [Cat. Sword-guards 129.]
- YŪTOKUSAI 有得齋. A lacquerer of the 18th century. [Cat. Series of combs 269; Inros 95.]
- ZŌKOKU 桑谷. A celebrated lacquerer, whose speciality was the lac known as guri (lac made in several layers of various colours and incised in patterns so as to show the layers). The work of Zōkoku is superior to that of the Chinese in the same style. [Cat. Inros 72.]

ZONSEI 存生. An artist in lac of the 17th century, who created a variety of lac in colours, such as yellow, green, etc., included by incrustation in the same piece. Good specimens of Zonsei have an admirable effect of colour. All this very difficult work has since been called generically Zonsei-ware. A remarkable specimen by Notomi is referred to in the foregoing lectures. [Cat. Netsukés 244; Lacs 168.]

The design in this lacq. is painted in lacq. of different colours yellow, red, green &c. Sometimes rough. Sometimes with fine & level surface with a slightly dull polish.



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